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ABSTRACT

This one-semester English elective course offered in grades 11 and 12 allows students to examine both classical and modern short films to determine the most effective elements of communication in the medium. The course is divided into two quarters and is further divided into topical sections, i.e., Teaching Poetry through Film, The Film as Visual Poetry, Thematic Approach in Teaching Film, How Man Reacts to His Society as Reflected in Film, and Surrealism. Resources for additional information on film are included in sections such as Films Suitable for Units Organized to Theme, Books That Teach Film Language, A Glossary of Film Language, The Animated Film, and The Documentary Film. The second quarter of the course discusses The Characteristics of Film and Student Film Making, The Teacher's Role in Student Film Making, and A Sequence in Teaching Film Making, and describes the equipment required and a method for evaluation of the students' work in the course. (TS)

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San Diego City Schools
Programs Division
Instructional Suggestions Bulletin

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ENGLISH 5-6, 7-8: FILM STUDY AND FILM MAKING

Prepared by Gerre M. Bolton

Contents

	Page
INTRODUCTION	1
OBJECTIVES	2
TIME ALLOTMENT	4
INSTRUCTIONAL MATERIALS	5
COURSE OUTLINE	17
Quarter I. Film Study	17
Quarter II. Film Making	69
EVALUATION	80

Cs 201 845

RAB/72

ENGLISH 5-6, 7-8: FILM STUDY AND FILM MAKING

INTRODUCTION

Film Study and Film Making is a one-semester English elective course offered in Grades 11 and 12. In this course students will examine both classical and modern short films to determine the most effective elements of communication of the medium. Film, like literature, is a time art and is concerned with ethics, values, systems and truth; film, like literature, can be the basis for humanities study. Film, like composition, can be a powerful mode of expression. Key literary elements such as plot, suspense, mood, tone, tempo, rhythm and characterization are also found in film. Film, too, utilizes concepts such as symbolism, irony and metaphor.

Two points should be kept in mind while planning and teaching the course:

1. Units should be organized to provide a balance of activities in the three areas: language, composition and literature.

2. Elective classes will be grouped heterogeneously. Teachers should, therefore, provide all students in these classes with opportunities to participate. Materials and assignments should be varied enough to interest or challenge all students, regardless of ability level.

Since film shares many basic elements with literature, and is in itself a form of communication, since young people are being exposed increasingly to the influence of films without possessing the ability to analyze and discriminate effectively, and since the National Council of Teachers of English recommends the exploration of the teaching of media literacy in relation to English instruction, it would reasonably follow that there is a need for the study of film and film making in our schools and that the logical place for this study would be the English classroom.

OBJECTIVES

By the end of the course, the student will demonstrate the ability to:

1. View and comprehend each of the types (genre) of films (documentary, animated, feature film) by analyzing the story line and/or controlling idea through selected use of the language of the film.

2. Analyze a film advertisement by identifying and describing the audience to whom it is directed and giving reasons for the selection.

3. View and comprehend plot formula (type of film story used; e.g., murder mystery, mistaken identity, western, slapstick comedy) and character types presented in a specific film by analyzing the plot formula and describing stereotype characters who show personality growth or development within the course of the film.

4. Comprehend structure, form, theme, symbols and content in a selected film by comparing its effectiveness with another preselected media.

5. Comprehend the techniques of film production by analyzing the:

absolute film	fixed camera
animation	functional editing
asynchronous sound	long shot
camera angle	masking
close-up	montage
cut	pan
dissolve	parallel editing
dubbing	post-synchronization
flashback	wide-angle

6. Write in class, with the use of a dictionary, thesaurus and glossary of filmic terms, a well-organized film review of predetermined length in a style appropriate to that idea with only a predetermined number of spelling errors, sentence fragments, and run-on sentences.

7. Comprehend the complexity of a film production and how each member of the production team functions by producing a film in a team film-making situation.

8. Write an original scenario, film treatment, and/or script which is suitable for the production of a student-made film.

LONG-RANGE OBJECTIVES OFTEN NOT IMMEDIATELY OBSERVABLE
(Ease of measurement should not determine educational priorities.)

By the end of the course, the student will have progressed in the ability to:

1. Meet the English language requirements of a chosen occupation.

2. Achieve, through communication skills, a personal sense of success in work, in community participation, and in home and social life by relating to and getting along with others.

3. Demonstrate the sense of self-identity and self-actualization as well as the understanding of others and the respect for their contributions, language and life styles that can be engendered through personal involvement with literature.

4. Demonstrate the zest for wide reading, for creative language experiences, and for imaginative responses to decision making in the search for a better life and a better society that comes from experiencing the joys of reading and personal pride and self-confidence in speaking and writing abilities.

TIME ALLOTMENT

The following are suggested quarter units for the semester course in Film Study and Film Making. Time spent on each unit will vary according to class interest. Descriptions of each quarter unit with appropriate activities are included in the Course Outline, p. 17.

Quarter I - Film Study

Units:

Teaching Poetry Through Film

- -Filmed Version of Poetry and Suggestions for Use
- -The Film as Visual Poetry

Thematic Approach in Teaching Film Study

- -The Creative Process
- -New Ideas and What Happens to Them
- -What 20th Century Man Creates
- -Some of the Things Man Says Via Film About His Society
- -How Man Reacts to His Society as Reflected in Film

Film Language

The Teaching of Film as Genre

Quarter II - Film Making

Units:

The Still Camera

- -How to Use the Still Camera
- -Composition Using the Still Camera
- -Pictorial Essays Using the Still Camera

Basic Film Language and Film Genres

Film Production

INSTRUCTIONAL MATERIALS

STUDENT REFERENCES

Basic:

Kuhns and Giardino, *Behind the Camera*, Pflaum, 1970
Kuhns and Stanley, *Exploring the Film*, Pflaum, 1968
Kuhns and Stanley, *Teaching Program: Exploring the Film*, Pflaum, 1968

Supplementary:

Felsen, *Three Plus Three*
Jinks, *Celluloid Literature: Film in the Humanities*
Larson, *Young Film Makers*
Sohn, *Film: The Creative Eye*

Useful Titles

Haggard, *Nobody Waved Goodbye*
Schreivogel, *Films in Depth* (13 booklets)
An Occurrence at Owl Creek Bridge; No Reason to Stay; Overture - Overture/Nyitany; The Language of Faces; Orange and Blue; Toys; Time Piece; Night and Fog; Sunday Lark; Flavio; The Little Island; A Stain on His Conscience; Films in Depth - Overview.

TEACHER REFERENCES

Bobker, Lee R. *Elements of Film.* New York: Harcourt Brace, 1969

Brodbeck, Emil E. *Handbook of Basic Motion Picture Techniques.* New York: Hastings House, 1966.

Caunter, Julien. *How To Do Tricks in Amateur Films.* New York: Focal Press, 1964.

Feyen, Sharon and Wigal, Donald, (eds.). *Screen Experience: An Approach to Film.* Dayton: Pflaum, 1969, (paperback).

An introduction to film history, genres, and art of film making. Practical data on programming, bibliographies, filmographies, and discussion and project ideas.

Garry, Ralph, (ed.). *For the Young Viewer.* New York: McGraw-Hill, 1962.

Films and techniques for their use with youngsters.

Gaskill, Arthur and Englander, David. *How To Shoot a Movie Story.* New York: Morgan and Morgan, 1960.

Creiner, Grace. *Teaching Film*. London: British Film Institute, 1955. (paperback)

Practical approaches, incorporating years of British experience in film education on all levels.

Halas, John, and Manvell, Roger. *The Technique of Film Animation*. New York: Hastings House, 1967.

"The" basic text on animation.

Hall, Stuart, et al. *Film Teaching*. British Film Institute, 1964. (paperback)

These personal accounts of experiences in teaching film represent a useful cross section of approaches.

Hills, Janet. *Film and Children*. London: British Film Institute, 1952. (paperback)

The film teaching scene from the angle of young audiences.

Hodgkinson, Anthony W. *Screen Education*. New York: UNESCO, 1963. (Paperback, available from Columbia University Press, New York.)

An excellent rationale of the nature and goals for screen education; includes television as well as film.

Knight, Arthur. *The Liveliest Art*. New York: Macmillan, 1957.

A history of film.

Larson, Jr., Rodger, with Ellen Meade. *Young Filmmakers*. New York: E. P. Dutton, 1970.

Very helpful fundamentals for the teacher working with teen-agers in making films.

Lowndes, Douglas. *Film Making in Schools*. New York: Watson-Guptill Publication.

McAnany, Emile G. *Film Viewer's Handbook*. Glen Rock, New Jersey: Paulist Press, 1965. (paperback)

A guide for film societies with good tips on film programs, appendix of key films, and discussion guides.

Mallery, David. *The School and the Art of Motion Pictures*. Boston: National Association of Independent Schools, 1966. (paperback)

An argument from practical experience for using films in the school, accompanied by a film list that makes it easy.

Matzkin, Myron A. *Better Super 8 Moviemaking*. New York: American Photo-Graphic Book Publishing Company, 1967.

Peters, J. M. L. *Teaching About the Film*. New York: Columbia University Press, 1961. (paperback)

Good theoretical treatment of the content of film education, plus practical suggestions on topics such as optimum ages for introducing this content into the schools.

Pincus, Edward. *Guide to Filmmaking*. New York: New American Library, Signet Books, 1969.

Reisz, Karel, compiler. *The Technique of Film Editing*. New York: Hastings House, 1967.

The classic on editing.

Rotha, Paul. *Documentary Film*. Hastings House, 1964.

The classic study of documentary films.

Schillaci, Anthony. *Movies and Morals*. Notre Dame, Ind.: Fides Publishers, 1968. (paperback)

Title notwithstanding, an intelligent, perceptive book on human values on film suitable for film enthusiasts as well as teachers.

Sheridan, Marion C. (ed.). *Motion Pictures and the Teaching of English*. Champaign Ill.: National Council of Teachers of English, 1965. (paperback)

A specialized view of film education, presenting cinema in an auxiliary capacity for the teaching of English.

Smallman, Kirk. *Creative Filmmaking*. New York; Collier Books, 1969.

Stewart, David. *Film Study in Higher Education*. Washington, D.C.: American Council on Education, 1966. (paperback)

Figures and statistics on the state of film teaching in American colleges, derived from conferences held by ACE.

Sullivan, Sr. Bede. *Movies: Universal Language*. Notre Dame, Ind.: Fides Publishers, 1967. (paperback)

An enthusiastic account of film teaching by a pioneer in the field, with practical notes on student filming.

UNESCO. *Teaching a Critical Approach to Cinema and Television*. New York: UNESCO Publications Center, 1967. (paperback)

A concise, valuable resume of some of the best ideas in teaching media on the secondary school level.

AUDIO-VISUAL MATERIALS

Filmography

The films listed below are available at the San Diego City Schools Instructional Media Center film library. Those marked with an asterisk (*) are reserved for Film Study and Film Making teachers.

The current *Audio-Visual Materials Catalog* lists films and other materials related to film study and film making, and *The Camera Lens: A Window into the World--Film Study and Film Making* (San Diego City Schools, Stock No. 41-F-1050) also contains information on the use of films in the classroom.

American Cowboy, The
Angry Boy
Animals Unlimited (telephoto approach)
Art
Autumn Pastorale

*Baggage
Basic Film Terms--A Visual Dictionary
Basic Motion Picture Techniques--2 parts
Biography of Motion Picture Camera
*Boundary Lines

Chartreuse Cathedral
Chaucer's England
Cities Have No Limits, Parts I and II
Clay (Origin of the Species)
*Corral
Costume Designer, The
Cow, The

Damn the Delta
Decision at Delano
Deer of the Forest
*Dot and Line
Dunes

Engulfed Cathedral
*Ersatz
Eye of the Beholder

*Genius Man
Glass
Golden Twenties, The
Growing

Hailstones and Halibut Bones
*Hand
*Hangman
Harlem Crusader
*Hat
Heidi (adapted feature film)
*Help! My Snowman's Burning (For very selected classroom viewing only.)
History of Time
Hoaxters
How To Build an Igloo

Jefferson, Thomas
Joshua
Just Imagine

*Les Escargots
Les Miserables (adapted feature film)
Light
*L'Oeuf A La Coque (Boiled Egg)
Lust for Life

My Childhood, Parts I and II
My Own Yard to Play In

*Neighbors
Night Train (Documentary)
No Reason to Stay
*Nobody Waved Goodbye, Parts I, II and III
Not As Yet Decided

Occurence at Owl Creek Bridge
On Seeing Film and Literature

Pacific 231
Paddle to the Sea
People Along the Mississippi

Rainshower
*Refiner's Fire
*Rhinoceros
River

Screen Director
Screen Writer
Sea Fever
Searching Eye (county)
*Shape of Films to Come
Sky Above
Spring Color
Stone Cutter, The
*Stringbean

*Time Piece (For very selected classroom viewing only.)
*Top

Uptown--A Portrait of the South Bronx

*Very Nice, Very Nice (For very selected classroom viewing only

Walk in My Shoes--2 parts (shock film)
Washington, George
Waters of Yosemite
What Is Poetry?
Why Man Creates
Winter Geyser
World in a Marsh
Worth How Many Words

Films Without Words

These Contemporary/McGraw-Hill films without words are suggested for use with bilingual students. Teachers should check with the IMC before ordering films from distributors because the district is constantly purchasing new films.

"A"	10 min	B&W	$100
Adventure of an Asterisk	10 min	Col	135
Aquarelle	10 min	Col	135
Automania 200	10 min	Col	135
The Bird	5 min	Col	100
*The Boiled Egg (District Owned)	5 min	Col	100
Bridges Go Round	5 min	Col	115
Chickemauga	33 min	B&W	225
Children Adrift	26 min	B&W	185
Christmas Cracker	9 min	Col	120
Clay (District owned)	8 min	B&W	100
Dem	12 min	Col	200
Dream of Wild Horses	9 min	Col	135
The Egg	10 min	Col	145
*Les Escargots (District owned)	11 min	Col	150
Fireman Is Sad and Cries	10 min	Col	135
Glass (District owned)	11 min	Col	215
The Goal	10 min	Col	135
*Help! My Snowman's Burning Down (District owned)	10 min.	Col	135
Human Folly	15 min	Col	220
Hypothese Beta	7 min	Col	125
Insects	5 min	Col	100
Jail Keys Made Here	10 min	B&W	110
Justice	10 min	B&W	80
Little Joys, Little Sorrows	10 min	B&W	95
The Nose	16 min	B&W	150
Occurence at Owl Creek Bridge (District owned)	27 min	B&W	200
Once Upon a Time There Was Dot	8 min	Col	135
Orange and Blue	15 min	Col	195
Orpheon	8 min	Col	125
L'Oiseau	9 min	Col	125
Overture/Nyitany	9 min	Col	125
Place To Stand	18 min	Col	240
Poppy Cock!	16 min	Col	215
Queer Birds	10 min	B&W	135
Railroader	22 min	Col	265
*Rhinoceros (District owned)	11 min	Col	150
Sailing	15 min	Col	180
Seeing Eye	28 min	B&W	200
Seven Authors in Search of a Reader	21 min	B&W	150
Sky	10 min	Col	135

A Stain on His Conscience	14 min	Col	$190
*String Bean (District owned)	17 min	B&W	$195
Symmetry	10 min	Col	135
*Time Piece (District owned)	10 min	Col	145
*The Top (District owned)	8 min	Col	135
Toys	8 min	Col	135
Two Balls of Wool	99 min	Col	130
Two Men and a Wardrobe	15 min	B&W	250
Vivre	8 min	B&W	75
The Wall	4 min	Col	100

*District owned film available only to Film Study and Film Making teachers.

TITLE	MIN	COL B&W	GRADE LEVEL
Films:			
America, America	29	B&W	A or T
American Negro Sings	24	Col	All Grades
Black History: Lost, Stolen, or Strayed, Part I	28	Col	S thru A
Black History: Lost, Stolen, or Strayed, Part II	26	Col	S thru A
Black Soldier	26	B&W	S thru A
Booker T. Washington	18	B&W	I thru A
Booker T. Washington, Copy B	11	Col	I thru A
Body and Soul, Part I: Body	24	Col	S thru A
Bryan Beavers: A Moving Portrait	30	Col	J thru A
Chicano from the Southwest	15	Col	All Grades
Civil Rights Movement: Historic Roots	16	B&W	J thru A
Civil Rights Movement: Mississippi Summer Project	17	B&W	S thru A
Civil Rights Movement: The North	23	B&W	S thru A
Civil Rights Movement: The Personal View	25	B&W	S thru A
Civil Rights Movement: The South	28	B&W	J thru A
Conformity and the Crutch	30	B&W	A or T
Constitution and the Right To Vote	29	B&W	S thru A
Discovering American Indian Music	24	Col	I thru A
Dr. George Washington Carver	11	B&W	I thru A
Education and the Mexican-American, Part I	30	B&W	A or T
Equal Protection of the Laws	30	Col	S thru A
Equality Under Law: The Lost Generation of Prince Edward County	25	Col	S thru A
Face to Face	30	B&W	A or T
First Americans and Their Gods, Part I	10	Col	J thru A
Fourteenth Generation Americans	30	B&W	A or T
Frederick Douglass, Part I	25	B&W	J or S
Frederick Douglass, Part II	25	B&W	J or S
Harlem Crusader	29	B&W	S thru A
Heritage of Slavery, Part I	21	Col	S thru A
Heritage of Slavery, Part II	32	Col	S thru A
**High Wall	32	B&W	S thru A
History of the Negro in America, Part I 1619-1860: Out of Slavery	20	B&W	J thru A
History of the Negro in America, Part II 1861-1877: Civil War and Reconstruction	20	B&W	J thru A
History of the Negro in America, Part III	20	B&W	J thru A
Huelga! Part I	22	Col	S thru A
Huelga! Part II	28	Col	S thru A
I Have a Dream: Life of Martin Luther King	35	B&W	J thru A
**I Wonder Why	6	B&W	All Grades
In Search of a Past, Part I	23	Col	S thru A
In Search of a Past, Part II	30	Col	S thru A
Interview with Bruce Gordon	17	B&W	J or S

Films: (Cont.)

Joshua	15	B&W	J or S
Joys, the Drags, and the Dilemmas	22	B&W	A or T
Manana Is Today	25	Col	A or T
Manuel from Puerto Rico	14	Col	All Grades
Mexican-American Heritage and Destiny	29	Col	S
Mexican Americans: Invisible Minority, Part I	22	Col	J thru A
Mexican Americans: Invisible Minority, Part II	16	Col	J thru A
Mexican Americans: Quest for Equality	28	B&W	S thru A
Mexico's History	16	B&W	S
Mirror, Mirror on the Wall	29	B&W	A or T
Morning for Jimmy	28	B&W	J thru A
My Childhood, Part II: James Baldwin's Harlem	25	B&W	A or T
Most Hated Man in New Mexico	29	Col	S thru A
My Own Yard To Play In	7	Col	All Grades
Negro American	15	Col	J Thru A
Negro Heroes from American History	11	Col	J
New Mood	30	B&W	J thru A
Newest New Negro	30	B&W	A or T
Not As Yet Decided	1	B&W	T
Off The Record	29	B&W	A or T
Operation Bootstrap, Part I	28	B&W	S thru A
Operation Bootstrap, Part II	30	B&W	S thru A
Portrait in Black and White, Part I	27	B&W	S thru A
Portrait in Black and White, Part II	27	B&W	S thru A
Promises To Keep	30	Col	A or T
Prudence Crandall, Part I	30	B&W	J or S
Prudence Crandall, Part II	20	B&W	J or S
Quiet War	30	B&W	S thru A
Quiet War, Copy B	20	B&W	T
Remedy for Riot	37	B&W	I thru A
**Star Spangled Extremists	30	B&W	J thru A
Tale of Two Ladies	28	B&W	A or T
Tenement, The	30	B&W	S thru A
To Find a Home	28	B&W	A or T
Up from Neanderthal	29	B&W	A or T
Uptown: Portrait of the South Bronx	27	B&W	S thru A
Walk in My Shoes, Part I	28	B&W	A or T
Walk in My Shoes, Part II	24	B&W	A or T
Weapons of Gordon Parks	28	Col	J thru A
Welfare, The	18	B&W	C or A
What About Prejudice?	12	B&W	J thru S
**Worlds Apart	14	B&W	A or T

**Free films

Filmstrips:

Fs 301.45

From Africa to America		38 Fr	Col	J or S
George Washington Carver		72 Fr	Col	I thru A
Negro Faces the 20th Century		37 Fr	Col	J or S
Negro Fights for the "Four Freedoms"		36 Fr	Col	J or S
Negro in Civil War and Reconstruction		36 Fr	Col	J or S
Negro in the Gilded Age		35 Fr	Col	J or S
Slavery in "A House Divided"		37 Fr	Col	J or S
Slavery in the Young American Republic		38 Fr	Col	J or S
Threshold of Equality		38 Fr	Col	J or S

Filmstrips (Box):

Fs 301.45

American Negro Pathfinders	Manual	6 Fs	Col	I thru A

Soundstrips:

Ss 301.45

Adventures in Negro History	Manual	1 Fs	Col	I thru A
African Past; Slavery and Freedom in the English Colonies	2 Manuals	2 Fs	Col	J thru A
Benjamin Banneker; Robert Smalls	2 Manuals	2 Fs 1 Rec	Col	J thru A
Exploding the Myths of Prejudice	Manual	2 Fs 1 Rec	Col	I thru A
Frederick Douglass; Harriet Tubman	2 Manuals	2 Fs 1 Rec	Col	J thru A
From Freedom to Disappointment; New Leadership and the Turning Tide	2 Manuals	2 Fs 1 Rec	Col	J thru A
Mary McLeod Bethune; George Washington Carver	2 Manuals	2 Fs 1 Rec	Col	J thru A
Minorities Have Made America Great, Set A	Manual	2 Fs 2 Rec	Col	S thru A
Minorities Have Made America Great, Set B	Manual	4 Fs 4 Rec	Col	S thru A
Minorities Have Made America Great, Set C. American Indians		1 Fs 1 Rec	Col	S thru A
Minorities Have Made America Great, Set D. Japanese and Chinese		1 Fs 1 Rec	Col	S thru A

	Minorities Have Made America Great, Set E. Mexican Americans		1 Fs 1 Rec	Col	S thru A
	Negro in American History	2 Manuals	2 Fs 1 Rec	Col	A or T
	Plantation South; Firebrands and Freedom Fighters	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Progress, Depression and Global War; Hope, Disillusionment and Sacrifice	2 Manuals	2 Fs 1 Rec	Col	J thru A
	Reverend Dr. Martin Luther King, Jr.	Manual	1 Fs 1 Rec	Col	I thru A
	They Have Overcome	Manual	4 Fs 4 Rec	Col	J thru A
Ss 325.73	Nation of Immigrants		1 Fs 1 Rec	Col	J or S
Ss 810	Afro-American Literature		2 Fs 2 Rec	Col	J or S
Ss 916	African Essay		2 Fs 2 Rec	Col	J or S
	Families of Modern Black Africa		3 Fs 2 Rec	Col	J or S
Ss 973	African Background and Early Days of the American Experience Afro-American's Life from 1770 to 1861; Civil War and Reconstruction.		3 Fs 3 Rec	Col	J or S
	Black Odyssey: Migration to the Cities	Manual	2 Fs 2 Rec	Col	J thru A
	Period of 1877 to 1930: A transition; Struggle for Civil and Human Rights; Cultural and Social Aspects of Struggle for Civil Rights		3 Fs 3 Rec	Col	J or S
Ss 973.62	La Raza, the Mexican Americans, Part I	Manual	6 Fs 3 Rec	Col	J or S
	La Raza, the Mexican Americans, Part II		4 Fs 2 Rec	Col	J or S
	La Raza, the Mexican Americans, Part III	Manual	6 Fs 3 Rec	Col	J or S
	La Raza, the Mexican Americans, Part IV	Manual	8 Fs 4 Rec	Col	J or S

Ss 973.92	Equal Under the Law: The Story of Thurgood Marshall; Patricia Harris: Ambassador for Progress	Manual	2 Fs 2 Rec	Col	J or S
	Robert Weaver Sees a New City; Fighting Shirley Chisholm; Three Wars of Edward Brooke	Manual	3 Fs 3 Rec	Col	J or S

Study Prints:

SP-S 301.45	Famous Black Americans		(12)	Col	I thru A
	Famous Contemporary Negroes		(15)	B&W	All Grades
	Gallery of Great Afro-Americans	Manual	(50)	Col	I thru A
	General Living		(10)	B&W	All Grades
	Modern Negro Contributors		(24)	B&W	I thru A
	Negro Life in General		(12)	B&W	All Grades
	Negroes in our History		(24)	B&W	I thru A
	Negroes of Achievement, 1865-1915		(24)	B&W	I thru A
	Non-White American Authors		(18)	Col	S
	Twentieth Century Americans of Negro Lineage	Map and Manual	(24)	B&W	I thru A
SP-S 301.45	Important Dates in the History of the Negro People in Our Country			B&W	S - J
SP-S 741.2	I Have a Dream Portfolio, by Charles White		(8)	B&W	
SP-M 301.45	Important Dates in the History of the Negro People in Our Country			B&W	S - J
SP-M 741.2	I Have a Dream Portfolio, by Charles White		(8)	B&W	
SP-L 301.45	Eyewitness: The Negro in American History, Set A		(4)	B&W	I thru A
	Eyewitness: The Negro in American History, Set B		(6)	B&W	I thru A
	Eyewitness: The Negro in American History, Set C		(4)	B&W	I thru A

Kit:

Kit 301.45	Negro History. (6 Fs, 6 Fs Manuals, 3 Rec, 2 SP-S, 6 Trns + Guide, Book)		(24)		I thru A

2 x 2

2x2 759.1	Art of Black America		(10)	Col	J thru A

Recordings:

Rec 301.45	George Washington Carver		(2)		I thru A
	Great Moments in Negro History				I thru A
	Great Negro Americans, Vol. I				J thru A
	Negro Folk Symphony				J thru A
	Negro Woman	Manual			I thru A
	Poems by Sterling Brown and Langston Hughes	Manual			J thru A

Rec 301.451	Black Protest	(3)	J or S
Rec 811.08	Anthology of Negro Poetry		I thru A
	Anthology of Negro Poetry for Young People	Manual	I thru A
	Anthology of Negro Poets in the U.S.A., 200 years, read by Arna Bontemps	Manual	I thru A
Rec 811.5	Dream Keeper, read by Langston Hughes	Manual	J thru A
Rec 973	Dred Scott Decision (excerpts); John Brown's Last Speech (excerpts)	Manual	J - S
Rec 973.62	La Raza - Huelga!		J or S
	La Raza - De Dioses y Hombres		J or S
	La Raza - El Mexico de los Indios		J or S
	La Raza - La Caida de los Dioses		J or S
	La Raza - La Conquista		J or S
	La Raza - La Experiencia Politica		J or S
	La Raza - La Frontera del Norte, Session 1		J or S
	La Raza - La Frontera del Norte, Session 2		J or S
	La Raza - La Gran Emigracion		J or S
	La Raza - La Invasion		J or S
	La Raza - La Nueva Experiencia		J or S
	La Raza - La Revolucion		J or S
	La Raza - Los Primeros Pobladores		J or S

FOLK Fs 3842	Been in the Storm so Long
FOLK Fe 4530	Folk Music U.S.A., Vol. I
FOLK Fl 9671	Langston Hughes' Jerico - Jim Crow
FOLK Fa 2941	Leadbelly's Last Sessions, Vol. I
FOLK Fa 2691	Music Down Home
FOLK Fe 4500	Negro Folk Music of Africa and America
FOLK Fc 7654	Negro Folk Rhythms
FOLK Fc 7533	Negro Folk Songs for Young People
FOLK Fa 2659	Music from the South, Vol. 10

Tape

Tape 791.4	Sidney Poitier	J thru A

COURSE OUTLINE

Quarter I - Film Study

TEACHING POETRY THROUGH FILM

There are two basic approaches to the use of film in the genre of poetry. One is to use films which are visual representations of poems which were written recently or long ago. A second is to use films which are visual poems in themselves. (A third approach lies in the use of film which is historical; film which gives background information on the poet's life, the age in which he lived, and/or the influences which formed an integral part of his work. This type of film usage falls under the category of film as an adjunct to the study of literature rather than that of film study as an entity unto itself. As such, it will not be considered here.)

Both basic approaches to the use of film in a study of poetry require a consideration of the subject of poetry--what it is and how it functions. It is obvious that such an understanding must precede any attempt to appreciate the poetic form transferred to the medium of film. Thrall and Hibbard's *A Handbook to Literature*, The Odyssey Press, New York, 1960, contains an excellent section on poetry, its content, form and effect. Every school library probably contains at least one copy of this popular text, as well as many other texts which could be used for source material in teaching poetry as a genre.

After a discussion or a study of poetry, what it is and what it does (the length and depth of such a study to be determined in accordance with student ability level, previous study, and interest), students will be prepared to move on into the study of film as poetry or poetic representation.

Filmed Version of Poetry and Suggestions for Use

Hangman - 12 min., color, animated

Maurice Ogden wrote an allegorical poem, "Hangman," which won the President's Award of the National Poetry Society in 1961. His poem was translated into the visual images of film in 1964 by Les Goldman and Paul Julian. Herschel Bernardi narrated the film.

The filmed version of the poem is faithful to its source; the film consists of stark, simple, animated sequences projected against a reading of the poem. The storyline details the arrival in town of the Hangman, who builds a scaffold by the courthouse. The townspeople dread his coming decision as to who will be put to death there and are told that the man for whom the scaffold was built would be he who served the hangman best. They are ultimately relieved when the judgment comes that an alien will be executed. Hoping to placate this evil hangman, the citizens permit him to hang the alien and expect to see the scaffold gone the next day.

Much to the distress of the citizens, the scaffold remains and the Hangman announces that the scaffold had not been built for the alien, and that more would die. One man cries out in protest and is straight-away designated by the Hangman to be next to die. The townspeople shrink back in fear and the hanging takes place. The next man to be executed is a Jew, and the next a black man. No one or no group takes a stand against all this, hoping the horror will soon end.

As more men die, the gallows grows grotesquely in size and configuration until it dominates the whole town. Finally no one is left alive except the speaker in the poem who believes, when his name is called, that because no one is left, the Hangman wants help in pulling down the scaffold.

Naively he responds, only to find that he is to die. Shouting his accusation that he has been tricked, the speaker of the poem learns that he was the one who served the Hangman best. The Hangman tells him that those who might have stood by his side have been murdered and that "I did no more than you let me do."

SUGGESTIONS FOR USE:

1. The teacher might wish to show the film the first time with no prefacing comment. Or he might prefer to read the poem to the class and discuss the definition of allegory before the first showing.

2. If the poem is read prior to viewing, the class might discuss the filmic form they think would be most appropriate to the translation of this symbolic and allegorical poem to film. If animation is chosen, it is interesting to ask students why they think that form most suitable to the subject matter--does it lend itself more effectively to the stirring of the imagination and the communication of abstraction than would the use of live action?

3. A second viewing could result in an analysis of how the poem's words are translated to visual images, what the images are, and how they contrast or complement the lines of the poem. Are the figures two or three dimensional? What filmic technique is used? (The super-imposition of painted strips of celluloid on a painted background, a technique originated by Earl Hurd, an American, during the first two decades of this century.)

4. Certainly a discussion of the allegorical significance of the poem would be appropriate. What is allegory and how does the poem function as allegory?

5. The themes of the film should be explored. Does the film make a political statement on the dangers of isolationism? Does it refer to the steady march of Hitler across Europe? Or is the film detailing the need for social responsibility in our own country? Is the theme that of freedom with responsibility? Is the theme limited only to a consideration of prejudice, or does its scope reach back to Biblical days and the question, "Am I my brother's keeper?"

6. Consider the utilization of symbolism in the film. What meaning is ascribed to the woman with flowers, the cage, the globe (whole and shattered), masks, gag, clock, the deterioration of the buildings, the grotesque growth of the gallows? What do the rapid succession of images at the end of the film--the bird cage, broken flowerpot, scroll, guitar and globe--suggest?

7. If the teacher wishes to pursue the theme of the need for social responsibility, an excellent film to use next would be *The De-*

tached Americans. This film does not fit into a study of the genre of poetry in film--it is a documentary. But it is an investigation into the apathy and non-involvement, the lack of social responsibility prevalent in American society today. It examines the reasons why a girl, Kitty Genevese, can be slowly killed in full view and hearing of 38 people, none of whom make any attempt to help her or call the police. In the analysis, the homogenizing influence of education is noted as is modern society's affinity for classification, categorization and role playing. The film utilizes the techniques of verbal editorial, news footage, puppet figures and interviews. It is a verbal film rather than a visual one, but the analysis is penetrating and of interest to the average or above average student.

8. From the subjects detailed above for discussion and analysis, many appropriate composition topics could grow. Or, if preferred, panels could be formed; each panel would consider one aspect of the film and report its findings to the rest of the group.

What Is Poetry? - 9 min., color

This is an excellent film which compares and contrasts a news report and a poem about the same event in an attempt to help students develop an understanding and appreciation of poetry. The film is based on the Karl Shapiro poem, "Auto Wreck."

SUGGESTED USE:

1. Students might bring in newspaper items and, after narrowing their choice to one, building a poem around the circumstances of that item.

2. The class might enjoy choosing the poem it likes best or thinks is best suited to translation to the medium of film. Should film production work be planned as part of this unit, a class member might consider the project of making a film version of the poem. Should film making not be planned, the class might find a discussion of such a project interesting and valuable.

Sea Fever - 6 min., color

This is a visual interpretation of the poem, narrated by Lorne Greene. The creator of this film hoped to increase the viewers' appreciation of the poem through the use of visual imagery which corresponds to the verbal imagery drawn in the poem.

Chaucer's England - 30 min., color ("The Pardoner's Tale")

This excellent film portrays the travels of a group of typical Pilgrims in medieval England from London to the Cathedral of Canterbury. The film is representative of filmed poetry in that as the pilgrims arrive at the

Inn, The Pardoner tells his gripping story, which is visually presented in a striking and most vivid manner. The director really captures the spirit of "The Pardoner's Tale" as depicted in poetry by Chaucer in *Canterbury Tales*. The barroom scene, the brawls, the lives of the great unwashed peasantry, all are carefully drawn. The barroom scenes are so realistic; however, the wooded scenes become abstract in the use of setting. This shift should be noted and discussed.

SUGGESTED USE:

1. This would depend largely on the ability level of the class and how much time the teacher wished to spend on the preparation of students for the viewing of this film. A proper appreciation of the film depends upon a certain amount of background information being given the students.

2. A lower ability level class responds most satisfactorily to a verbal presentation of enough background material so that they understand the context of the film. Such a class would enjoy hearing a prose version of "The Pardoner's Tale." Most lower ability level students loose interest if the poem is read in middle English, although a remarkable teacher might accomplish such a reading successfully.

3. Almost all students enjoy learning something about the history of the English language. This subject could be introduced prior to a showing of the film. Even the less academically able student seems fascinated with just the right blend of hard fact and visual aid. One approach which has great appeal is to play a small portion of *Beowulf* in the original Old English, prefacing it by a reading of the text in translation; follow this by doing the same--once again a small portion--with Chaucer. The short Chaucerian selection can be read in Middle English; students sometimes enjoy seeing how much of it they can understand. The third section of such a presentation could involve a short reading of something of Shakespeare's in Early Modern English. The length of time spent on such material would depend on student interest and the demands of the film unit.

4. After receiving the proper help with Middle English, advanced students could read "The Pardoner's Tale" in Middle English, or could listen to a recording of it. If students are not able to do this, an overview of the content of the poem could be given them verbally.

5. Students might find it interesting to know that a Humphrey Bogart film, *The Treasure of Sierra Madre*, while set in the modern age, is based on the Chaucerian story of the pardoner's tale.

6. An analysis of the film and a comparison of the visual image chosen to represent individual lines in the poem could form the basis for composition work and/or class discussion. It is also interesting to note the use of narration and the poetic speech forms in the film.

The Film As Visual Poetry

Waters of Yosemite - 9 min., color

This film presents the producer's poetic interpretation of the various waters in one stream of Yosemite National Forest. But as the narrator suggests, it is at the same time a statement about all water which runs free. There is an excellent montage in the film in which the drip of an icicle becomes a stream and then a torrent. This could be used as an example of the kind of transitional filming possible for students who intend later to make films of their own.

The producer communicates the awesome strength and force of masses of water which sparkle in the sunlight; cascades of water; layers of water exploding outward, surge upon surge. He captures the roar of mighty falls and the swirl of rapids spiraling their way seaward.

The sound track consists of narration at the beginning and end of the film with music appropriately synchronized with the visual sequences in which the viewer also hears the natural sounds of the water.

The pacing of the film is excellent. The droplets of water gradually become a torrent, building to a crescendo of power and then dissolving to mist floating by a newly leafing tree, becoming rain through the trees and miniature shimmering goblets of water riding piggyback on branches and blades of grass. Once more the pace quickens to show the fury and beauty of water, masses of it in motion, throwing up mist which reflects a rainbow.

The film ends with a short narrative section in which the narrator points out what the world of the wilderness can be to man and what man can do to that world. The narration suggests a strong conservation theme while at the same time building a case for the value of learning to see a world in a grain of sand.

CONTEXT FOR USE:

This film can be treated as a poem or it can be used to supplement a poem. A good film to use for contrast is the one based on Karl Shapiro's poem "Auto Wreck," entitled *Poetry: What It Is and What It Does*.

A study of the film could be coupled with readings from the works of John Muir, the conservationist founder of the Sierra Club. This would be the time to ask your Sierra Club students to bring in their books and posters available through the Sierra Club publications.

POINTS FOR DISCUSSION:

In terms of film experience, does the narration add to or detract from the film? Should the film have spoken for itself and stood eloquently on its own without the mildly didactic narration which attempts to couple visual poetry with suggestions for the need for conservation?

The Deer and the Forest - 16 min., color, 1968

This Hungarian produced film is a poetic essay on deer. The color photography is beautiful and sensitive to the illusive quality of the deer themselves. The seasonal changes are striking; the film begins in the fall and takes the deer through the winter, spring and summer. Film study students should note the manner in which the producer effects his transitions season to season.

Winter Geyser - 7 min., color, 1968

Scenes of the natural beauty of Yellowstone National Park in winter provide motivation for creative writing and art. No narration.

Rainshower - 15 min., color, 1965

Sights and sounds, beauty and rhythm or rain. An experience in the changing moods of a day when a rainshower comes to plants and animals on a farm and to people at work in a community.

Spring Color - 5 min., color, 1968

A study in the colors and forms of spring flowers.

Dunes - 7 min., color, 1968

Features the constantly shifting sand dunes and some of the creatures living there. No narration.

Autumn Pastorale - 10 min., color, 1955

This film could possibly be used in this unit, but it has not yet been previewed. The content is fun and gayety of the season is seen through the eyes of a girl and boy as they romp with their dog through a rural autumn countryside. Beauty and fascination of nature's transformations is dramatized by orchestral music.

THEMATIC APPROACH IN TEACHING FILM STUDY

This unit, structured around the theme, "A View of Man in Our Modern Age and His Reaction to This Age," was designed for an eleventh and twelfth grade film study class. A number of the films listed for possible use in this unit were restricted to film study teachers. Sequences found in a few of the tilms--particularly *Help! My Snowman is Burning Down**, *Time Piece**, *Very Nice, Very Nice**, and *Walk in My Shoes*--are rather sophisticated and are suitable for use with only quite mature senior high students. It is important that the teacher preview all the films carefully since it is his responsibility to delete any of the films and/or material he considers too sophisticated or unsuitable for any reason for his students.

What a teacher may wish to do with such a unit will depend on the teacher, his students and their interests, and the ability level and maturity level of the class. The following broad outline may prove helpful. There is, of course, much leeway for the teacher to add to or eliminate any section of the unit and to change the film showing order in any section.

The basic frame of the unit is divided into five sections:

I. The Creative Process

II. New Ideas and What Happens to Them

III. What 20th Century Man Creates

IV. Some of the Things Man Says Via Film About His Society

V. How Man Reacts to His Society As Reflected in Film

Each of these sections will not be developed in depth, but suggestions will be made as to how each section might be developed, and some of the films suitable for each section will be listed. Time does not permit a full exploration of the film techniques utilized in the production of these films nor the structuring of all the class assignments that could grow from these films.

*Available to film study teachers only.

I. The Creative Process: *Why Man Creates*

(Can also be used separate from the total unit as a Film Study Mini-Unit.)

Why Man Creates is a film with many facets. Its uses in the classroom are boundless. Part of its appeal is, of course, due to the whimsical and humorous tone and the seemingly endless entertaining detail. In short, it does not have to be "sold."

Basically, it is a film *about* the creative process, but it is also itself the *product* of such a process. The viewer learns much about creativity as he watches the film (preferably several times); he also can simultaneously appreciate the creativity of the film's makers.

The film's divisions are marked by a simple outline, with the headings penciled in as the audience watches. For convenience, an outline of the film, with brief descriptions of each section's content, is provided below.

Why Man Creates - A Series of Explorations, Episodes and Comments on Creativity

I. The Edifice
- Cavemen and the animals
- The Ages - Bronze, iron, etc.
- The Church and science
- Inventions
- Art
- Industry
- and others.

II. Fooling Around (getting ideas)

- The eggs
- Lecture on the human head
- Conversation in numbers
- Crowd Behavior
- "Types" - Dancer, hippie, opinionated loudmouth

III. The Process (where the game stops, work begins)

- The artist at work
- Comments on creativity by Edison, Hemingway, Einstein

IV. The Judgment

- Crowd's reactions
- The artist as a shooting cowboy
- The final comment that kills

V. A Parable

The ball, a factory reject (scenes in traffic, a field), crowd's guesses as to his fate - "There are some who say..."

VI. A Digression

Two snails, one with an idea (?)

VII. The Search: Work in progress on new ideas

Cancer research
Food production
Theories on the origin of the universe

WHY DOES MAN CREATE?

Voices from the past and present have a "thread of connection," a common bond.

Each division, or "exploration," utilizes a different filming technique, i.e., "The Edifice" - animated drawings with soundtrack, "Fooling Around" - photographed scenes or incidents with some camera tricks, "The Process" - a dramatized episode with still photographs and voice-over comments. The final segment, which explores the ultimate question, "Why *does* man create?", is done pictorially, with still and motion picture photography, from classic paintings and graffiti.

Class Activities (3-5 days):

1. Show the film for the first time without extensive comment.

2. Assign groups of students to analyze orally each major division of the film.

3. Supply each group with a list of pertinent questions to guide their discussion, and show the film again. The questions below may prove useful:

   "The Edifice"

   a. What ages, or stages, in man's development are featured: Give some details about each one.

   b. In what ways can the stages be related to creativity? What parts of this section relate closely to the creative process as *you* understand it?

   c. Does the use of humor in this section enhance the ideas presented, or does it serve to confuse? Give reasons for your opinion.

   d. Can you discern the film makers' own attitudes toward mankind and his inventions? If so, how?

   e. What quality or attitude characterizes each "creator" in this section?

   (Note: "The Edifice" should probably be shown more than twice because of the multiplicity of detail.)

"Fooling Around"

a. What is the point of the three eggs segment?

b. What is incongruous about the lecture on the human head?

c. What is your interpretation of the conversation that dwindles into numbers?

d. Why is the crowd's behavior at the stoplight both unexpected and and yet not wholly beyond possibility? What is the film maker really saying about people in groups? As individuals?

e. The dancer, the hippie and the opinionated, older lady all have something in common--what is it?

f. What similiarities in each of the incidents can you see?

g. How do all the incidents relate to creativity?

"The Process" and "The Judgment"

a. The action is really quite simple: a man is trying to balance some boxes. What is this situation representing?

b. How can you relate the quotations on creativity by Edison and Hemingway to the action?

c. How does Einstein's comment on the "solution" apply to the man and his boxes?

d. What is the general reaction of the crowd to the artist's creation? Which comment do you think is the most intelligent? The most humorous? Has anyone in that crowd ever been creative, in your judgment? Why or why not?

e. What objects would best symbolize the crowd's remarks? Why is the artist portrayed as a cowboy?

f. What is the comment that finally "kills" the artist? Why is this one, more than any other, "fatal"?

g. What conclusions about the creative process could you draw from these sections of the film?

"A Parable" and "A Digression"

a. Why is the ball rejected? What is his initial reaction to this?

b. How does the ball adjust to his rejection? What experiences does he have which are usually denied to other balls?

c. Why does he attract crowds? How do the others react to him? Why?

d. Why do you suppose the parable ends with the ball's disappearance?

e. What do the comments on his fate mean ("There are some who say...")?

f. Why is the story of the ball called a parable?

g. Connect the parable of the ball to man and the creative process.

h. How do you interpret "A Digression"? What do the two snails represent?

"The Search"

a. What are the projects outlined in this section?

b. What similarities do you notice in each of them?

c. How does the scientists' work relate to creativity?

d. Would you call each of these scientists creative? Why or why not?

e. What is necessary, do you think, for a person to be creative? Would the maker of this film agree with you or not?

4. After each group has discussed its questions, allow time for them to report to the rest of the class in turn.

5. Composition Activities

a. Base a written assignment on any of the discussion questions. Each student can write about the comments in the oral discussion he attended, or about the conclusions reached in the group.

b. Have each group provide one or two composition assignments derived either from their assigned section of the film, or on the film as a whole. Each student then can choose among 5-10 assignments. These can be written on the board or dittoed for the next day's activity.

c. Ask each student to provide a written answer to the question, "Why does man create?" using examples or illustrations from the film to support his thesis.

II. New Ideas and What Happens to Them: *Refiner's Fire**

After the students have considered the creative process and why man creates, they could look further at the process and consider the world's acceptance of the truly new ideas which man creates. An excellent film the teacher might wish to consider using here is *Refiner's Fire.**

The teacher, after previewing, may decide to show the film "cold," prefacing its showing with nothing more than a reference to what was said in the preceding paragraph. Students enjoy deciding for themselves what they think the film is attempting to say. Many composition topics could grow from a viewing of this film.

After showing the film, the teacher could divide the class into groups, each group being asked to meet and formulate an interpretation of the film which a spokesman for the group would communicate to the class. Or the teacher could ask the class to write a short paper on the meaning of the film; after each person has had an opportunity to formulate his own thoughts, the class could discuss the film.

Interpretations Suggested by the Film's Creators

This short animated film is the work of three Arlington, Virginia, high school students. The film is abstract in that the characters are different colored squares and circles. These geometric forms take on human characteristics as the story line develops and the various forms group and regroup themselves, changing color as they go.

Many interpretations as to the film's meaning are possible. The students who designed and made the film, Keith Beasley, Richard Grossman and Carl Hemenway, see it as a social commentary and as an illustration of some of the philosophies which they had studied in their government and English classes. They have suggested three interpretations: a comment on youthful protest; an illustration of Platonic philosophy; and an exercise in the use of Christian symbolism.

YOUTHFUL PROTEST:

The pink squares could be considered to be today's youth, the liberals and the radicals who are different from their elders, bored by the older society, and desirous of change. The older society--the grey squares--are not perturbed about this until the young find a leader who thinks deeply and comes up with some new ideas which the young readily accept. Although the young are happy with their philosophy and try to share it, hoping to change the minds of the established society, the "grey" society resists the change. When the established order feels sufficiently threatened by the young and their ideas, the older order retaliates by becoming angry and destroying the young leader. Intimidated in this way, the young followers of this leader lose their sense of commitment and cannot stand in the face of such obviously destructive intent. They recant and conform to the grey squares' demands. However, as the film ends, the pink "germ" of the new ideas seems to have survived to live again in the hearts of others. Thus the youth are victorious.

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*Available only to film study teachers.

When this interpretation is discussed, students have commented on the United States student protest which built to a crescendo in 1970, culminated in the deaths of the Kent State students, and resulted in a very quiet 1970-71 school year--comparatively speaking. Students have felt that somehow those who died, while not actually youth leaders, somehow symbolically represented the leadership of the young, that in the Kent State action the established society drew the line and destroyed at least for a time the young's desire to protest and rebel openly. (The film was made quite some time prior to the May 1970 events at Kent State; this interpretation was not suggested by the film's creators.)

PLATONIC PHILOSOPHY:

A second interpretation suggested by the film makers is that the film might be seen as a visual representation of the allegory of the cave found in *Plato's Republic*. In this work, Plato compares the whole of society to a group of men who are kept deep inside a cave. These men are positioned and chained to that position so that the only thing they can see is the wall of the cave. Behind the men, placed so they cannot see it, is a fire. Many objects are placed between the men and the fire so that all they can see are flickering shadows cast on the wall, shadows which become reality to them. However, one man (the red circle) is unchained and permitted to see the fire, the objects and the sunlight outside of the cave. He returns to his friends and attempts to communicate to them his new-found knowledge of reality, but they (the grey squares) will not believe him, and when he persists, finally destroy him.

CHRISTIAN SYMBOLISM:

The title of the film was taken from the Old Testament Book of Malaki in which a prophet predicts that the Messiah shall be like a refiner's fire. Christ, the red circle, along with his disciples, the pink circles, tries to convince the world of the validity of Christianity. Society rejects the ideas of Christ, and when Christ persists in teaching, he is crucified. The pink circle, representing Peter, cannot resist the demands of the community to repudiate the teaching of Christ, and, like Peter, the pink circles forsake for a time or a moment their belief, and deny Christ. Finally all who are associated with Christ seem to revert to grey squares. The pink square which reappears at the end of the film is not a complete resurrection of the red circle (Christ), but it does suggest that the concepts and theology which Christ originated did not die and continue to live.

The Making of *Refiner's Fire*

The film's creators, Keith Beasley, Richard Grossman, and Carl Hemenway, used a Bell and Howell 70 DL 16 mm. movie camera. They mounted the camera on a six-foot stand which was supported by two concrete pipes. They used a yellow platform placed on the floor as the stage for their construction paper figures. The film was produced by photographing one frame at a time, moving the figures involved only a fraction of an inch before taking the next frame. In this way the figures appear to move. These young men took

almost 10,000 frames for their film. They worked from a fifty-page script in which they had developed the plot line and choreographed the movements of the characters. They chose six compositions for their soundtrack: Grieg, Peer Gynt No. 2; Wagner, Prelude to Tristan and Isolde; Stravinsky, Rites of Spring and Firebird Suite; Moussorgsky, Pictures at an Exhibition; and Strauss, also Sprach Zarathustra. The soundtrack was recorded and timed prior to the filming; the timing of the music dictated the number of frames photographed for each sequence. After finishing the film, the students edited it to achieve perfect synchronization; then it was printed in composite. They consider their film a work of art, but stated that the film took "only a little artistry and a lot of arithmetic and perserverance."

These three young men are now in college: Carl is at Yale; Richard and Keith are at Cornell.

III. What 20th Century Man Creates

After a consideration of the creative process and the nature of new ideas in our society, the class could move into a consideration of the various modes of artistic expressions man has chosen for use in the 20th century. How deeply the teacher would wish to involve the class in such a study would depend on time and student interest. Often there are students in the class who are quite knowledgeable in some of the areas suggested for study below; these students can make valuable contributions to the structuring of the unit at this point:

Music - There may be students interested and talented in music who might enjoy coming together and making a group presentation on 20th century music, its characteristics, and its reflection of modern society. One student in a film study class brought his hi-fi equipment to school along with many recordings, and in two class periods presented an excellent overview of modern music and what this music suggests about modern man.

The teacher can assign research to be done in the area of contemporary music, or, if time did not allow, go directly into a study of one of the other areas man has chosen in the 20th century for his artistic expression.

Art - Once again, students in the class talented in this discipline might be relied upon to make valuable contributions. In addition to student presentations to the class, or instead of such a presentation, the teacher may wish to use district-owned films on the subject of contemporary art:

What is Modern Art? - 20 min., color, 1948 S-J

Discusses the pros and cons of modern art and shows paintings by Van Gogh, Picasso, Mondrian, Dali, Miro and others. These paintings provide material for a discussion between a girl photographer and a modern painter.

Changing Art in a Changing World - 21 min., 1967 I thru A

Illustrates how the artist must constantly refine his skill and his powers of selection and invention to keep up with the constant changes that recur around him.

Maitre - 11 min., color S thru A

Story of one artist in rebellion against the standards of the masses who finally creates his own inspired style of painting and becomes an instant success. No narration. This film thematically relates to the film *Why Man Creates*.

20th Century Art: A Break with Tradition - 20 min., color J - S

Demonstrates the styles and techniques created by modern artists and reveals the parallels of 20th Century life and art. As is obvious, the theme of this film parallels most closely the suggested theme of this unit: a view of man in our modern age. Lower ability level students lose interest in this film rapidly.

Literature - It is indeed a challenge to consider exactly which literature should be chosen as representative of the 20th Century, but no one is better qualified to meet that challenge than the English teacher. Here the teacher should exercise his own judgement.

Architecture - Interested students could be of help here. Group work or individual work could be done if the teacher thought a study in this area profitable for the class.

Film - This area for study is large in scope and can be treated in any way the teacher desires. As stated elsewhere in this guide, film can be organized for study according to genre, theme, aesthetics or chronology. The thematic approach will be used here; should the teacher wish to present film according to one of the other organizational plans, he might want to refer to other sections of this guide for unit suggestions.

IV. Some of the Things Man Says About His Society Via Film

It is far easier to find films which are explorations of problem areas in our society than it is to find films which make positive statements about the quality of life in this society. Some sense of balance should be achieved between the critical and the complimentary. The films suggested for use here are drawn from all the genres; the list is not complete and should be supplemented. Time limitations do not permit the full development of this section, but perhaps a few suggestions will be of help in providing a start on which the teacher could build a balanced presentation. A judicious search in the *A-V Materials Catalog* will provide the additional films needed.

Any group of films which make statements about our society could be chosen for this section. If the teacher wishes to look at some of the problem areas

in our country, he might ask his class to consider the crisis in the cities, apathy, the plight of the migratory worker, and the concerns of the country's black citizens. The following films are explorations of these topics. Preview all films chosen for showing and eliminate any which do not seem suitable for the class.

Harvest of Shame, Part I and Part II - 50 min.,

This film is a documentary of the plight of the migratory worker. Made in 1960 by Edward R. Murrow and Fred Friendly for CBS, its showing on **television aroused** much public concern for the migratory worker and resulted in at least some legislation directed towards correcting the sociological ills portrayed in the film. However, while the film is somewhat dated, the basic living conditions of these workers remain the same.

QUESTIONS TO CONSIDER:

(1) What evidence of editorializing do you find?

(2) Does it appear that the white families were "dressed and scrubbed" for their camera appearances while the black children were photographed by an unannounced cameraman?

(3) Is the white farm owner treated fairly or do you suspect that his comments about the "happy natured" workers were taken out of context and inserted for shock value?

If a research project is desired, the question of legislation passed to remedy some of the evils portrayed in the film could be explored.

Walk in My Shoes, Part I and Part II - 52 min., (26 min. each reel)

Shock film in which blacks speak about themselves in a frank manner. Things are discussed in public that heretofore were relegated to closed bull sessions. Part I deals mainly with individuals and informal groups. It runs 28 minutes. Part II concentrates mainly on the various black organizations, their objectives and methods of obtaining these objectives. The film shows the variety of black thought and feeling while, at the same time, underscores the unity of their unrest and concern.

If the teacher decides this film is suitable for his paticular class, the class activities before and after viewing would depend on the composition of the class, the school itself, and the community which the school serves.

Cities Have No Limits, Part I and Part II - 56 min., (28 min. each reel)

These two films were produced by NBC White Paper on the ordeal of the American city. The film was made in 1968; prior to showing, the teacher might wish to refresh the students' minds about the history of that year--the riots, demonstrations, events at the Chicago Democratic Convention, the assassinations of Robert Kennedy and Martin Luther King.

The producers of this film have chosen a modern format, at times utilizing a split screen and the juxtaposition of images which combine in the viewer's mind to make a powerful statement. Simon and Garfunkle music ("Take the Uptown Train" and "Look for America") is used, and the singing group known as Spanky and Our Gang sing "Give a Damn."

The films are visually interesting, but there is a long quite verbal sequence in which Dr. Daniel P. Moynihan of Harvard University and Dr. Charles Hamilton of Roosevelt University discuss the ills of the city from the point of view of urban planning and political science. Since this unit is suggested for mature eleventh and twelfth graders, verbosity should not be a problem.

The documentary was written by Pamela Hill and Fred Freed, produced and directed by Fred Freed, and narrated by Frank McGee.

Cities in Crisis: What's Happening? - 21 min.,

This film utilizes a rather non-linear approach, juxtaposing seemingly unrelated images and combining these images with an imaginative sound track. There is no narration. The film, which consists of many quick cuts and a music sound track, opens with pictures of freeway traffic and cuts to an empty house which is reminiscent of the 1930's. Shots of the interior of the house are alternated with scenes--very rapidly shown--of 1930 movies of Claudette Colbert, Jack Carson, and Katherine Hepburn. The total film provides an impressionistic overview of urban sprawl, its effects and consequences. There are traffic snarls, air pollution, and urban decay. There are sequences which depict a materialistic pursuit of pleasure in the face of encroaching urban blight; these sequences also suggest the degeneration of the moral and social values of this society.

SUGGESTIONS FOR USE:

This film style could be reproduced on 8 mm. equipment because of the use of the quick cut and the loosely synchronized sound track. By following a showing of the "straight" documentary, *Cities Have No Limits* with this film, the teacher could ask his students to compare and contrast the statements which both films make about the city and the methods each uses in its presentation. These two films lend themselves very well to an assignment of this type.

Art - 3 min.,

This film consists of a series of instantaneous quick cuts from one art masterpiece to another, organized apparently in no particular way. Western art, both ancient and modern, is mixed haphazardly with modern and ancient oriental art. The film begins with its title, "Art," which is followed by the statement, "Or for the first time, 3000 years of fine art in three minutes." After the film "happens," the following lines appear on the screen: "You have just had all the great art of the world indelibly etched in your brain. You are now

cultured." There is no narration and the sound track consists of excerpts from Beethoven's 5th Symphony.

QUESTIONS TO CONSIDER:

1. In viewing the film what did you learn about art?

2. What does the film suggest about modern society?

3. What is the film satirizing?

After viewing the film and discussing the above questions, students have come up with these comments: Art is colorful and many many different kinds of pictures have been painted over the centuries--beyond that there is little that can be learned about art from the film. In format alone the film suggests the fragmentation of society and satirizes man's reach for instant everything. There is instant coffee, tea, sleep (via Sominex), onions, bacon bits, soup, etc. Why not instant education and instant knowledge too?

*Very Nice, Very Nice**

This short film consists exclusively of rapid cuts through which the viewer is exposed to many unrelated images. These images combine to form a kind of filmic collage in which a portrait of modern society, as the film producer sees it, emerges. The sound track consists of a number of unfinished, sometimes garbled, sentences which combine with the visual images to suggest many things about our society. The unfinished sentences used in the film:

- In the city marches an army whose motto is....
- We are living in a highly competitive world today....
- People have made no attempt to educate themselves....
- I like the game...
- People wonder what the future will hold. If you feel well the....
- This is my island and I love it....
- All right, take it easy....
- Like birds on the side of a cliff....
- What is your name friend?....
- I'm talking about the internal system....
- I don't think there is any real concern....
- Nobody wants to get deeply involved....
- Everybody has a washing machine....
- It's good to know there is a sense of cohesion....
- What is good? What is of value?
- What do you intend to be? I don't know....
- Do you think there is any way to correct this situation?....
- And they say the situation is getting worse....
- And the more determined ones are doing something about it....
- Very nice....Very nice....

The form of this film is quite similar to that of *Cities in Crisis*. Students could be asked to compare the film techniques utilized in both films and the statements that both make about society. The

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*Available to film study teachers only.

picture presented of modern society is not a flattering one, nor does one feel very optimistic about the situation after viewing the films.

See reprint, "The Language of Images," in the Appendix for helpful information on this film.

Detached Americans - 33 min.,

This film is a documentary originally prepared for television. It examines the apathy present in the United States and attempts to find reasons for this public indifference. The film is somewhat dated, and is not a very visual presentation, but it is an interesting attempt to get to the roots of some of the problem areas our country is experiencing. Made in 1965, following the Kitty Genovese murder in which 38 people either saw or heard what was happening and made no move to help or call the police, the film explores the conditions in society which makes it possible for its citizens to ignore the plight of individuals.

SUGGESTIONS FOR USE:

Students might be asked to compare the apathy which existed in this country at the time the film was made to the situation which exists today. What forces brought about the involvement of people in more recent years in massive demonstrations and expressions of concern for our society?

V. How Man Reacts to His Society As Reflected in Film

In this section, the films suggested for use are those which are (1) individual statements about our society and how the individual has reacted to his environment, and (2) general statements about our society and how man reacts to this society. If the teacher feels that any of these films are not suitable for his particular class, a search of the *A-V Materials Catalog* will produce others which could be substituted. Be sure to preview all films before using; responsibility for film selection appropriate for individual class use lies with the teacher.

Of the four films suggested here, three do not present a very pleasant view of our society even though they make quite thought-provoking statements about this society. To achieve a better sense of balance, the teacher may wish to select other rental films which present a more complimentary picture of American life. To redress the balance to some degree, a reprint from *Time*, which says many optimistic things about American society, is included at the end of this section.

My Childhood: James Baldwin's Harlem - 25 min., black and white
My Childhood: Hubert Humphrey's South Dakota - 26 min., black and white

These documentary films are accounts of two very different childhood experiences and the individual's reactions to each. The first film shows the poverty, hate and fear that dominated the environment in which Baldwin spent his childhood, and how this experience resulted in his alienation from this society.

The second film depicts the happy childhood of Humphrey, his close family ties and warm community involvement, all of which influenced his life and personality, bringing about his assimilation of this society. The picture this film presents of American life and American society is warm, pleasant, optimistic and altogether approving.

The two men's differences in attitudes towards their childhoods is striking. Humphrey is idealistically enamoured with the thoughts of his childhood, replete with home baked pies, newspaper delivery routes, church and family closeness. Baldwin's narration indicts his boyhood environment and offers insight into his development as a writer as he began to write "as an act of love, out of despair."

These two films could form the basis for a "compare and contrast" composition assignment or a group discussion assignment.

*Help! My Snowman's Burning Down** - 10 min., color

This film, consisting of a series of unrelated incidents, could be called an example of filmic theater of the absurd. Some of the material is sophisticated, and the film should be previewed carefully to determine its suitability for a particular class.

As the film begins, a man--fully dressed--is seated in a filled bathtub. His walless bathroom, to which there is a door, is situated on a dock in full view of Manhattan. He reaches over, removes a section of toilet paper and inserts it into his typewriter which is under water in the tub; he proceeds to type, then puts the paper on which he typed down the drain in the tub. A knock sounds at the door and he emerges, dripping wet, from the tub; he squeezes his suit sleeve and is at once miraculously dry. The unrelated sequences flow on.

This man is constantly interrupted, but has difficulty locating the source of the interruption. Hearing knocks on the door, he opens it to find a wooden Indian at one time, a roaring train a second time, a fireman a third. He uses a blotter to soak up the water in the tub--climbs back in, and fishes through the bathtub drain with a diamond ring for bait. He "catches" a woman's hand which he pulls through the drain. Seeing the nails only half polished, he files a rough spot on a nail with an electric nail file, and finishes the polish job. Then, after another

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*Available only to film study teachers.

interruption, he returns to share a martini with the hand. Further interruptions take him from the tub and in one sequence he finds a roll of gauze wound tightly around his leg. He follows the gauze to another room where he finds a mummified woman wrapped in gauze. She shakes herself loose from her wrapping and, in her state of semi-dress, dances seductively before the man. The man, suddenly attired in heavy winter coat and hat, retreats apprehensively and does not respond in any way to the blatant advances of the woman. He appears physically quite cold, shivering and trying to find ways to keep warm. He sets his hat ablaze only to have a fireman arrive to put out the fire.

After teleprone calls and other interruptions which occur constantly, the man finally opens the door and walks straight off the pier into the Hudson River. He spies his bathtub floating in the river and seeks refuge there, only to have a toy submarine come along, torpedo his tub, and sink it.

SUGGESTIONS FOR USE:

This film has been called "irresistible, nutty surrealism of the first order" in the British Federation of Film Societies *Film News*, and won the Special Jury Prize, Cannes International Festival; the Diploma of Merit, Edinburgh International Festival; the Golden Gate Award, San Francisco International Festival; Golden Eagle Award, Council on International Nontheatrical Events, Washington; and an Academy Award nomination. It has been called a humorous satire on American advertising and advertising's view of the world.

Many of the sequences suggest the television commercials which zoom in on such products as deodorants, shaving cream, sprays of various kinds, and paper products with fantastic absorbency. Other sequences suggest the lack of privacy in the modern world and the constant, ridiculous interruptions in our daily lives. The impersonal sharing of cocktails with people we don't know, the materialistic society where he who offers the most in gifts gets the girl, and the mechanized society where there is a gadget to perform almost every task are all satirized. Man's reaction to all of this seems to result in an attempt to escape, but somehow society even manages to thwart him in this.

The film, through the use of unrelated sequences, makes a humorous comment on modern life. But while it has been called surrealistic and bizarre and has won a number of international film awards, there are those who would argue that in the classic surrealism traditions of Salvador Dali and Luis Buñuel, this film does not in any way compare nor qualify to be called surrealistic. Some critics have called the film a work of art. Whether it actually is or not is a moot question. Probably only a few honor students who have spent many hours at a local theater watching underground films would be able to make such a distinction upon viewing the film.

Perhaps it would be best to present the film as simply a humorous kind of experience, or example of theater of the absurd, rather than as a surrealistic film. It would not be possible on a high school level to show a truly classic surrealistic film, such as *Un Chien Andalou* (The Andalusian Dog) which was made in 1929 by Dali and Buñuel, because films of that stature in the genre of surrealism contain images so outrageous, revolting, and disgusting that they probably should not be shown to high school students. A study of the truly classic in the use of surrealism in film, which one really must undertake before being able to judge accurately the artistic merits of such a film as *Snowman*, probably should be deferred to the college level because of the subject matter involved.

*Time Piece** - 8 min., color

This sophisticated film, while it contains more continuity than *Snowman*, uses the same techniques. Absurd situations combine to suggest certain things about modern society. The film also suggests that man compensates for the inadequacies of his society by inventing daydreams in which he sees what he wishes to see or is what he wished to be. Shots are also inserted to suggest how he sees others in his mind's eye (through the use of his imagination) as opposed to the reality of the situation.

The film spoofs certain film making styles. One scene obviously alludes to Tony Richardson's dinner scene in *Tom Jones;* others suggest the Antonioni film style of intercutting fantasy images with reality images; while others remind one of Ingmar Bergman's characters who run from death.

The study of *Time Piece* reprinted below was written by Paul A. Schreivogel and appears in the George A. Pflaum publication *Films in Depth*, a collection of twelve film studies, which is on the district supplementary text list. These studies cover the films *The Little Island, Occurence at Owl Creek Bridge, Night and the Fog, Sunday Lark, Toys, Languages of Faces, Overture Nyitany, Flavio, Orange and Blue, A Stain on His Conscience, No Reason to Stay,* and *Time Piece*. Each study presents a detailed analysis of the short film to which the title refers, and discusses a related aspect of film art and appreciation.

The study of *Time Piece* is reprinted by permission of George A. Pflaum Publishers, and is an example of the quite helpful film analyses available from this publisher. Other recommended Pflaum texts will be found in the resource section of this guide.

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Surrealism and TIME PIECE

Additional Films Suitable for Units Organized According to Theme

*Hapgage** - 20 min., black and white

This is a silent film in pantomime. It is a highly symbolic study of man and can be interpreted in many ways. Interpretations suggest the theme of sin and its role in man's life, also, the way man copes with trouble. There is a lavish use of objects used symbolically, with a sensitive performance by a mime. The film is best prefaced by a discussion of the art of pantomime and the nature of symbolism.

Thematic content: Anxieties and limitations of man, loneliness, alienation, sinful nature of man

Clay - 8 min., black and white, 1964

Using animated clay figures, this film presents the concept of the origin of the species. The action starts with the most basic forms of life and moves through different characters and relationships, climaxing in the creation of man. This is a fast-moving and entertaining film, and the action is greatly complimented by a lively jazz score.

Thematic content: Need for communication

*Corral** - 12 min., black and white, 1954

This award winning film is a visual representation of man taking control of and forming the forces around him. The story, told only through action and music, shows a cowboy and his struggles to break and tame a wild horse. Eventually the man gains control and the two form a new unity. This film deals in an indirect way with the themes of freedom and control.

Thematic content: Freedom and control, man's dominance in nature

*Decision at Delano** - 26 min., color,

This documentary film shows the events of the Delano grape workers' strike, beginning in 1965. It is objective in presenting the controversy between the workers and the growers.

Thematic content: Justice, labor movement, migrant workers, problems in rural America

Detached Americans - 33 min., black and white, 1965

Examines the problems and reasons for apathy in the United States today. Shows typical examples in community life.

Thematic content: Need for community social ethics, values of modern times, apathy, social responsibility.

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*Available only to film study teachers.

*Dot and the Line** - 10 min., color

This film is a three-way love story involving a dot, a line and a squiggle. Both the line and the squiggle compete for the affections of the dot. At first the dot is attracted to the free and natural form of the squiggle. As the story progresses, we follow the struggles of the line as he painfully learns to make himself into new forms. The line teaches himself to be more versatile and succeeds in winning the love of the dot. This film explores the theme of discipline versus freedom, and concludes that a happy medium is the answer.

Thematic content: Discipline and freedom, spontaneity and rigidity

*Erratz** - 10 min., color, 1961

In this film, everything has been replaced by blown-up plastic forms. These people and objects can be created or destroyed without much thought. Animation is used to present an amusing but terrifying world that dramatizes the results of the dehumanizing tendencies of modern civilization.

Thematic content: Mechanization, dehumanization

*Eye of the Beholder** - 25 min., black and white, 1957

This story of an artist illustrates the principles of perception and shows that no two people see the same thing the same way.

Thematic content: Nature of truth

*Genius Man** - 2 min.,

This film makes a statement about the role genius plays in the life of man. In a humorous way it suggests the role that civilization expects of genius as opposed to the needs of genius itself. It is set in the days of cavemen, although it relates to man and civilization as a whole. The artwork in this production is two dimensional.

Thematic content: The limiting aspects of society, its failure to accept diversity

*The Hand** - 19 min., color, 1965

This allegory uses the two main symbols of a man and a hand. The man is a potter and he only wants to live and create alone; however the hand insists on invading his privacy and changing the form of his creations until his existence is destroyed. This is an excellent and provocative film that explores the question of power versus the rights of man.

Thematic content: Power, the rights of man, invasion of privacy, freedom.

Boiled Egg - 5 min., color, 1963

This French cartoon follows the adventures of an over-confident egg as it tries to escape an unknown and invisible pursuer. The egg travels through a field of sand and stones, narrowly escaping his pursuer, only to meet with destruction on what appears to be the brink of freedom.

Thematic content: Fatalism

Harvest of Shame - 54 min., black and white

This film documents the plight of the migrant worker in America, dealing mainly with the workers of the southeast. Through interviews on location, it depicts the deplorable conditions and injustices that these people suffer. The hopelessness of their situation becomes evident, and is even more deplorable as contrasted visually with the prosperity of America.

Thematic content: Migrant workers, poverty, problems of rural America.

Hat 18 min., color, 1964

This cartoon deals with the boundaries created by men. Two sentries are made to face each other as human beings when one loses his hat to the other side. They end up discussing the line between them, questioning its existense and necessity. The themes of human relations and attitudes towards ones fellow men are explored in this subtle and fast-moving film.

Thematic content: War and peace, disarmament, political freedom, international relationships, dignity of the individual.

Help! My Snowman is Burning Down! - 10 min., color, 1964

A hilariously absurd film, filled with surrealistic symbols that are wide-open to interpretation. Some of the themes suggested by the bizarre happenings of the film are the impersonal and antiseptic nature of modern existence, man's inability to separate work from pleasure, and his confusion and fear in a mechanistic society.

Thematic content: Alienation, personal or social freedom, meaning of existence, dignity of individual, dehumanization of man, communication, conformity, human relations, sex in America

I Wonder Why - 6 min., black and white, 1966

In this photographic essay of the thoughts, a young black girl expresses her love for nature and wonders, "Why some folks don't like me."

Thematic content: Dignity of individual, sanctity of life, need for sensitivity

*Les Escargots** - 11 min., color, 1966

A science fiction tale of a farmer who fails to learn through experience. When he discovers that his tears can make his crops grow, he spends all his time in his fields making himself cry. However the snails come and turn into gigantic monsters, eating everything in their path. Eventually they turn to stone and the farmer returns to his fields to water them once again with his tears. This animated film is an interesting comment on man's stubborn nature.

Thematic content: Inability of man to profit and learn through experience, blind acceptance of fate

*Neighbors** - 9 min., color, 1952

This is an allegory on the stupidity of war. The film shows two nearly identical neighbors and the dispute that arises over a flower that comes up on the boundary between their property. There are no words, just a variety of visual techniques that show, with humor and horror, the growth of dissension between men.

Thematic content: Need for community, social ethics, the sinful nature of man, communication

No Reason to Stay - 29 min., black and white, 1966

Dramatization of the personal feelings (and frustrations) of a high school dropout about life inside a modern high school and compulsory "mis-education."

Thematic content: Awareness (sensitivity), communication, nonconformity, schools and education, self discovery, social injustice

Occurrence at Owl Creek Bridge - 27 min., black and white, 1962

Ambrose Bierce's Civil War story concerns a Southern spy about to be hanged. The thoughts which go through his mind prior to his hanging are the story content. This is a sensitive and vividly portrayed enactment of the short story, an excellent example of the manipulation of time in a film.

Thematic content: Phenomenon of life, sanctity of life, inner spirit of man, sensitivity to life, hope

*Rhinoceros** - 11 min., color, 1964

This cartoon fantasy parodies Ionesco's play about conformity. It explores this theme in three situations: private life, the business world, and the community. It shows people afraid of facing the responsibilities of reality; instead, they conform and become insensitive members of the crowd. This film uses difficult symbols, and should be shown several times.

Thematic content: Alienation, ethics, personal or social freedom, leisure, meaning of existence, sinful nature of man, materialism, self destruction, need for sensitivity

*String Bean** - 17 min., color, 1964

This touching visual poem is a look into the inner world of a little old woman. She lives alone in a drab tenement room in Paris, to which she adds a touch of joy by starting a string bean plant. She cares for it with love and devotion, and when she loses this small comfort we watch how she accepts the hurt with resignation and hopefully starts another plant. This artful film explores the subtle line between mere existence and life with meaning. The alternate of color and black and white give added contrast to these distinctions.

Thematic content: Celebration of life, meaning of human existence, phenomenon and sanctity of life, loneliness, inner spirit of man, renewal

*The Top** - 8 min., color, 1966

This cartoon satirizes man's efforts to gain material wealth. It is a series of comments on the methods that different human types employ to reach "the top," and their reactions to success. This is a compact, sophisticated film that might be more effective when shown several times.

Thematic content: Human relations, achievement, meaning of life, materialism

The Tenement - 30 min., black and white, 1967

The film exposes the drab lives and daily drudgery of five black families who live in a Chicago slum.

Thematic content: Plight of the economically depressed black, poverty, and urban concerns

*Time Piece** - 10 min., color

This brilliant, surrealistic film is a comment on the absurdity of contemporary life. While being wildly amusing, the film presents, in a series of rapid images, a biting look at modern society. It is the story of one man, lying in a hospital bed, reviewing the happenings of his life. The happenings are mixed with dream sequences that seem to be interpretations of those realities.

Thematic content: Technological society, alienation, personal ethics, freedom, tempo of modern life, dehumanization of man, limitations and anxieties of man, materialism, maturity, mechanization, paradox of modern times, self destruction, conformity

*Toymaker** - 15 min., color

In a simple, direct manner this film makes a powerful comment about human relations. It involves two puppets that suddenly discover they are different (one is striped and one is spotted). Their first reaction is to emphasize their differences and argue. Finally they learn they were both made by the toymaker and that they're similar despite unimportant superficial differences. This film points out man's tendency to emphasize his differences rather than the similarities that could help to unite them.

Thematic content: Human relations

*Very Nice, Very Nice** - 8 min., black and white, 1962

This collage depicts the confusion of the uncommitted person when faced with the responsibility of finding a meaningful existence in a chaotic world. It exposes the anxieties and conflicts that are perhaps unique to modern man.

Thematic content: Limitations and anxieties of man, paradox of modern times

Walk in My Shoes, Part I - 28 min., black and white, 1963

In this shock film, blacks speak about themselves in a frank manner. Things are discussed in public that heretofore were relegated to "closed" bull sessions. Part I deals mainly with individuals and informal groups.

Walk in My Shoes, Part II - 24 min., black and white, 1963

The film concentrates mainly on the various black organizations, their objectives, and methods of obtaining them. It shows the variety of black thought and feeling while, at the same time, underscoring the unity of black unrest and concern.

Thematic content: The economic variation which exists in the black community and the variety of attitude which exists between the groups; the hopes, dreams, aspirations, and expectations of the black man. (This film could prove to be controversial in some classrooms; the teacher will wish to preview the film carefully before using to decide how best to handle certain of its content--or whether the content is suitable for his particular class.)

*You're No Good** - 28 min., black and white, 1966

The study of a boy committing a crime, this film takes us through fantasy and flashback into the mind of the "juvinile delinquent." We realize his dreams, hopes and fears as he contemplates, acts out, and then regrets his crime. The story is one of a rebel fighting with his conscience to decide

whether or not to accept the consequences for his actions. The film is more than this however; it explores the boy's state of mind and we see him as a person rather than a stereotyped delinquent.

Thematic content: Alienation, drop-out, crime, fear, personal and social freedom, need for identity delinquency, leisure, maturity, teen concerns, generation gap, human relations, isolation, rejection

Books That Teach Film Language

These books and booklets are valuable sources for the study of film language.

Bobker, Lee. *Elements of Film.* Harcourt Brace, 1969.

Culken, John. Ed., *Films Deliver.* New York: Citation Press, 1970. "The Language of Images" by A. Schillaci, pp. 75-96.

Knight, Arthur. *The Liveliest Art.* New York: New American Library, 1957, pp. 56-106 and 173-88.

Kuhn, William. *Exploring the Film.* Dayton, Ohio: George A. Pflaum Publishers, pp. 1-47.

Schreivogel, Paul A. *Films in Depth.* (13 booklets). Dayton, Ohio: George A. Pflaum Publishers, 1970.

This group of twelve film study booklets contains an analysis of visual language as compared with the written word, an exploration of the role film plays in education, a study of the influence of music on the total film experience, the role of the documentary, an extensive treatment of the editing process, a discussion of film as social commentary, film as an art form, surrealism and montage in film, the utilization of time in film, the role of comedy, still photography, animation, and film criticism.

Sheridan, Marion. *The Motion Picture and the Teaching of English.* New York: Appleton-Century-Crofts, 1965, Chapters 1, 2, 3, and 6.

Films That Teach Film Language

There are several excellent films which can be utilized in the teaching of film language. One, *Basic Film Terms: A Visual Dictionary,* is owned by the district and available through the Instructional Media Center. The other film, *The Art of the Motion Picture,* has been previewed and was seriously considered for purchase. A description of each film and its content outline is presented for teacher convenience.

Art of the Motion Picture - Baily Film Associates (BFA), 20 min., color.

This film gives definitions and examples of the five basic film elements with which film makers must work, and with which film critics must be familiar. They are lighting, composition, the use of movement, editing, and sound. Through the film, students are given a film vocabulary including pan, dolly, hand-held camera, zoom, editing, composition, superimposure, animation, dissolve, and face.

While this is a very professionally made film, and does not have the humor or some of the amateurish charm *Basic Film Terms* possesses, the film can make a valuable contribution to a film study class. You might wish to rerun the film and isolate sequences for in-depth analysis and discussion.

An outline of the film contents:

I. Filming of Movement

A. Panning
B. Dolly
C. Hand-held
D. Turntable
E. Moveable platform

II. Composition and Planning of Individual Scenes

A. Camera angle
B. Camera Distance
C. Point of view
D. Direction of movement
E. Selection of detail (an interesting shot of one detail)

III. Lighting

A. Creation of mood
B. Intensity
C. Time of day
D. Weather
E. Location of lighting source (special effects)

IV. Editing

A. Scene length
B. Scene sequence
C. Continuity

1. Continuous action
2. Non-continuous action

a. Similarity of movement
b. Similarity of shapes and forms
c. Contrast for dramatic effect

D. Follow through (completed actions)
E. Special effects
1. Superimposure
2. Changing focus
3. Distorting proportions (wide angle lens)
4. Distorting perspective (telephoto lens)
5. Stopped motion
6. Slow motion
7. Fast motion
8. Reversed motion
9. Animation

10. Special lenses (honeycomb effect)
11. Dissolve
12. Fade

V. Sound

A. To enhance mood
B. Music
C. Sound effects
D. Dialog
E. Interesting, unusual effects

Basic Film Terms: A Visual Dictionary - Pyramid Films, 20 min., color

This film is what its title states: a visual dictionary. The film appears to have been made by a group of imaginative young people of college age or perhaps a bit older. There is a tongue-in-cheek quality to the film and it is humorous in its design as Chris, Pablo, and their friend act out or demonstrate the various film terms. The opening of the film seems a bit heavy in a rather ponderous, documentary-styled presentation, but the humor soon surfaces and one realizes that while learning film terms, one is watching a bit of a spoof of the documentary style. In addition, some of the acting **parodies** the silent film acting styles of early film days.

The teacher may wish to show this film several times or stop the film occasionally for in-depth discussions of specific film definitions or techniques. If the film is used prior to a film making unit, it would be wise to point out the film techniques which can be utilized with 8 mm. equipment as opposed to those techniques which **cannot** be duplicated. It is also obvious that the camera work requiring expensive booms or tracks cannot be achieved with 8 mm. (However, the work of the costly dolly can be duplicated by using a little red wagon or wheel chair; the student cameraman sits in the vehicle and it is slowly pushed or pulled by an exceedingly steady hand.)

An outline of the film content:

A. Term Definition

1. Film treatment - a narrative account of the film written as a viewer would see the film

2. Script - a description of the film shot by shot, which includes the action, camera directions, and sound directions

3. Story board - to make a story board, the film's creator must rendor shot-by-shot drawings which gives picture and sound direction

4. Sequence - a number of shots which show a single event

5. Shot - the unit of film exposed in one continuous strip by a camera in a single take

B. Types of Shots

Shots descriptive of what the camera shows:

1. Establishing shot
2. Long shot
3. Medium shot
4. Close shot
5. Low angle
6. High angle
7. One shot
8. Two shot
9. Three shot
10. Underexposed shot
11. Overexposed shot
12. Fast motion shot
13. Slow motion shot
14. Rack Focus shot

Shots descriptive of the camera movement:

1. Pan shot - the camera moves from side to side

2. Tilt shot - camera moves up or down from a fixed position

3. Dolly or track shot - camera is positioned on platform which moves

4. Boom shot - camera is positioned on a boom which moves up or down

5. Zoom shot - camera magnifies equally all parts of a scene with no change in perspective

C. Lens

1. Telephoto
2. Wide angle

D. Sound

1. Synch sound - this indicates exact synchronization of picture and sound

2. M.O.S. shot - refers to a picture with no sound recorded

3. Wild sound - sound recorded alone, or without being synchronized with the camera

4. Voice over - narration which is presented by an off-screen voice

5. Sound effects - sounds added later to a sound track to make the action seem more real

E. Editing

1. Straight cut - going directly from one shot to another

2. Fade out and fade in - visually demonstrated on film

3. Dissolve - visually demonstrated

4. Super-imposition - a demonstration of the technique of keeping two shots on the screen at the same time

5. Matching action - scenes shot at different times put together so as to suggest a continuing action

6. Jump cut - cutting from one shot to another which involves almost no continuity

F. Optical Effects

1. Wipe - demonstrated
2. Flip wipe - illustrated
3. Freeze frame - illustrated
4. Iris - illustrated

Culminating Activity for a Film Language Unit

The knowledge gained from a study of film language can be utilized in the study of any film the teacher chooses to show. However, should the teacher wish to use a film on which much has been written in the translation of the written word to the visual image, *An Occurrence at Owl Creek Bridge* would be an excellent choice. In the George A. Pflaum publication, *Films in Depth*, there is an almost line-by-line study of how, through film techniques for which language serves as symbol, the director of this film has translated the written word to visual form. The author of this film study, Paul A. Schreivogel, uses a three column format incorporating sections of Ambrose Bierce's text, an explanation of the film shot or scene, and comments on the visual style of the scene.

A study of the Ambrose Bierce short story, *An Occurrence at Owl Creek Bridge*, and the filmed version of that story could constitute the culminating activity in a unit on film language--the symbols which represent film technique.

Glossary of Film Language

ABSOLUTE FILM	- Film has nothing to do with narrative, studio setting, or actors, but is an abstract painting in motion and explores the changing relationship of shapes in space.
ANIMATION	- The process of creating a series of drawings, each slightly different, which are fed through a projector.
ASYNCHRONOUS SOUND	- Sound used against the filmed messages.
CAMERA ANGLE	- Camera is focused in one position which is most revealing and establishes the best emotional tone.
CLOSE-UP	- When a camera starts from a distant position and moves closer to show specific and minute detail.
CUT	- A definite break in the filmed action; a pause before a new scene begins.
DISSOLVE	- A gentle blend from one particular action to another completely different action; usually the picture fades a bit and then focuses on the new action.
DUBBING	- Adding sound to scenes which were originally shot without sound or in a different language.
FIXED CAMERA	- A camera placed on a tripod or other stationary object allowing the camera eye limited mobility.
FLASHBACK	- When the action switches from a present time to a past time.
FUNCTIONAL EDITING	- Cuts and camera position are dictated by the logic of the material so that the cuts are precise and unobtrusive.
LONG SHOT	- View from a distant position so that a whole setting and the full length of the figures are seen.
MASKING	- Slipping cutouts of different materials over the aperture of the camera during the shooting of the scene.
MONTAGE	- Mounting or putting images together.
PAN	- Swinging the camera to move in vertical or horizontal motion to follow the action taking place in the scene.
PARALLEL EDITING	- Cutting and placing the pieces of film so that one part of the scene is shown and then the scene switches so that there are two lines of action taking place simultaneously.
POST SYNCHRONIZATION	- Adding sound to scenes originally shot with silent cameras.
WIDE ANGLE	- Film technique that creates the illusion of vast spaces.

THE TEACHING OF FILM AS GENRE

A unit in film study organized according to genre can be structured in many different ways. One can group and teach film as drama, use short films for discussion, present films as visual poetry, choose films based on short stories or novels, or teach the documentary, feature film or animated film.

As a suggestion of some of the genre approaches to film study, the following will be considered:

- The animated film
- The documentary film
- The feature film
- Poetry through film

Film overlaps in multiple areas as does literature. An animated film can be poetic, a poetic film can be a documentary. Film grouping is best left to the personal and professional judgement of the individual teacher, but in an effort to prove helpful to time-pressed teachers, certain groupings will be suggested. There are, of course, many groupings possible which are not explored here.

The Animated Film

Early Beginnings and Development

Animation consists of photographing a series of pictures, a frame at a time, each frame being only slightly altered from the last so that the flow of film creates the illusion that the figure is actually moving. Using this technique, one can give "life" to any object one desires; packs of cigarettes can dance, shoes can move unfilled across a floor, and all kinds of creatures can move and carry out any action. The process is a tedious and lengthy one and animated films are more expensive to produce than films using real actors. A one minute cartoon sequence must be comprised of 1,080 separate drawings, photographed one frame at a time, shown at 18 frames per second. The usual cartoon or animated film runs about 10 minutes in length; this represents 10,800 separate drawings.

A French theater owner and film director, George Melies, was first to use art in film. In 1896 he began to experiment in his studio and produced painted sets which he used as background for his films. Because he would at times arrange to have these sets move during the filming, he was the first to use a primitive form of animation in film. The first animated cartoon was produced in 1908 by Emile Cohl who built upon the animation techniques pioneered by Melies. Cohl used a series of hand drawn-pictures to produce his animation.

An American, Winsor McCay, originated many of the concepts presently used in the genre. His work was done shortly after that of Cohl's and developed a larger audience for the cartoon film. Another American artist, Earl Hurd, freed the cartoonist from the necessity of having to repeat the background art by beginning the use of celluloid for the character drawings. This permitted the artist to utilize the same background art while varying, as needed, only the figure that was to move. It reduced the work of the atist and gave a tremendous impetus to the further development of the medium.

In 1923 Walt Disney opened his studio in California, building on the advances pioneered by Hurd. Disney used the celluloid technique but introduced the three-dimensional form to give added depth to the previous flat drawings which at that time were the basis for animated film. Sound became possible about the time that Mickey Mouse was created. One Mickey Mouse film had been made, but not released, without sound; but with the advent of this new technological advance, Disney rushed into production a second Mickey film, *Steamboat Willie*, which, while it was the second film made, was the first to be released due to its addition of sound. The first Mickey film was entitled *Plane Crazy*.

Disney later experimented with the concept of using art to express the form of music. In 1938 he released the first feature length cartoon film, *Snow White and the Seven Dwarfs*, which he followed with other feature length cartoon films such as *Pinnochio*, *Bambi*, and *Dumbo*. He later welded the live with the animated, making films in which live actors interacted with drawn images.

Mickey Mouse had a rival: Popeye. This nautical version of superman--or perhaps one should say this prototype for the later, suave, and more sophisticated Superman--ate his spinach and fought his way into the hearts of the general movie-going public. He was aided capably by a girl friend, Olive Oil, and a friend, Wimpy. One wonders whether the hamburger made Wimpy famous, or Wimpy made the hamburger reknowned. The two were inseparable.

The cartoon was a staple on every theater program: when one went to the theater in the 1930's and saw the newsreel, one then wondered, "Will it be Popeye or Mickey Mouse?" for the cartoon was sure to follow, usually with one or the other of these two cartoon luminaries. The creator of Popeye was Max Fleischer. He preferred to use the two-dimensional form for his sailorman, who was given to singing, along with appropriately spaced toots from his pipe:

I'm Popeye, the sailorman
I eat all the spinach I can
And when I eat my spinach,
I tell you I'm finished
I'm Popeye, the sailorman.

With the advent of television, cartoon film became much less expensive as new techniques simplified the process. Another change, which came gradually, was the use of the cartoon form to make serious statements about life and the human condition. Many cartoon films of this type are coming out of Poland, Czechoslovakia and Hungary. These films make interesting comments on freedom and the right of the individual.

Television utilizes the animated film for commercials and for educational purposes. An example of the educational use of animation may be seen on the acclaimed series for children, *Sesame Street*.

Should a teacher wish to refer to a number of sources for additional information on the animated film, the following books would prove helpful:

Knight, Arthur. *The Liveliest Art*. New York: New American Library.

Larson, Roger. *Young Film Makers*. New York: E.P. Dutton, 1969.

Lidstone, John. *Children As Film Makers*. New York: Reinhold, 1970.

Lowndes, Douglas. *Film Making in Schools*. New York: Watson-Guptill Publications, 1968.

Schreivogel, Paul A. *Films in Depth*. (13 booklets). Dayton, Ohio: George A. Pflaum Publishers, 1970.

Spottiswoode, Raymond. *Film and Its Techniques*. Berkeley: University of California Press, 1951.

Stephenson, Ralph. *Animation in the Cinema*. New York: A.S. Barnes, 1967. In paperback.

District Owned Films Suitable for the Study of Animated Film

Boundary Lines - 10 min., color, 1968

Animation is used to explore the boundaries that exist between people because of prejudices. The line is used to visually represent three boundaries, and through it the reality, necessity and results of these prejudices are questioned.

Clay - 8 min., black and white, 1964

Using animated clay figures this film presents an image of the origin of the species. The action starts with the most basic forms of life and moves through different characters and relationships, climaxing in the creation of man. This is a fast-moving and entertaining film, and the action is greatly complimented by a lively jazz score.

*Dot and Line** - 10 min., color

This film is a three-way love story involving a dot, a line, and a squiggle. Both the line and squiggle compete for the affections of the dot. At first the dot is attracted to the free and natural form of the squiggle. As the story progresses we follow the struggles of the line as he painfully learns to make himself into new forms. The line teaches himself to be more versatile and succeeds in winning the love of the dot. This film explores the theme of discipline versus freedom, and concludes that a happy medium is the answer.

*Erratz** - 10 min., color, 1961

In this film, everything (including the people) has been replaced by blown-up plastic forms. These poeple and objects can be created or destroyed without thought. Animation is used here to present an amusing but terrifying world that dramatizes the results of the dehumanizing tendencies of modern civilization.

*Genius Man** - 2 min.

This film makes a statement about the role genius plays in the life of man. In a humorous way it suggests the role that civilization expects of genius as opposed to the needs of genius itself. It is set in the days of cavemen, although it relates to man and civilization as a whole. The artwork in this production is two dimensional.

*The Hand** - 19 min., color, 1965

An allegory using the two main symbols of a man and a hand. The man is a potter and he wants only to live and create alone; however, the hand insists on invading his privacy and changing the form of his creations until his existence is destroyed. This is an excellent and provocative film that explores the question of power versus the rights of man.

*Hangman** - 12 min., color, 1964

The animation accompanies the reading of Maurice Ogdens poem, "The Hangman." The hangman, representing evil and injustice, comes to a small town and proceeds to choose and execute his victims at will. With each victim, the hanging tree becomes taller and the townspeople more filled with fear. Eventually he kills everyone in town, including the narrator. This is a powerful comment on man's helplessness and inability to act against injustice.

*Rolled Egg** - 5 min., color, 1963

This French cartoon follows the adventures of an over-confident egg as it tries to escape an unknown and invisible pursuer. The egg travels through a field of sand and stones, narrowly escaping his pursuer, only to meet with destruction on what appears to be the brink of freedom.

*Les Escargots** - 11 min., color, 1966

A science fiction tale of a farmer who fails to learn through experience. When he discovers that his tears can make his crops grow, he spends all his time in his fields making himself cry. However the snails appear and become monsters, eating everything in their path. Eventually they turn to stone, and the farmer returns to his fields to water them once again with his tears. This animated film is an interesting comment on man's stubborn nature.

*Hoffman's Film** - 6 min., color

This film, the creation of three high school students in Arlington, Virginia, uses squares and circles which take on human characteristics in a conflict between the establishment and the non-conformists. Using only these abstract symbols which could be seen as somehow representative of new controversial ideas which come into being in our world, the film explores the way the world receives these ideas, as well as the ultimate result. This film is universal in its comments on non-conformity, and because of the many levels of interpretation, it can be shown on almost any grade level.

**Available only to film study teachers.

*Rhinoceros** - 11 min., color, 1964

This cartoon fantasy parodies Ionesco's play about conformity. It explores this theme in three situations; private life, the business world, and the community. It shows people afraid of facing the responsibilities of reality; instead they conform and become insensitive members of the crowd. This film uses difficult symbols, and may need to be shown several times.

The Stonecutter - 6 min., color, 1966

A Japanese legend in animated form of a stonecutter who changes into a prince, the sun, a cloud, and a mountain.

*The Top** - 8 min., color, 1966

A cartoon satire on man's efforts to gain material wealth. It is a series of comments on the methods that different human types employ to reach "the top," and their reactions to success. This is a compact, sophisticated film that might be more effective when shown several times.

The Documentary Film

Brief History of the Genre

It is not quite accurate to say that documentaries are films which show facts--they do, but there is someone consciously choosing which facts are to be shown. There is a hand which guides, selects and shapes the material which will ultimately be seen on the screen. And in this process, the film's creator establishes a tone, mood or atmosphere through which his subject is portrayed. So, while documentaries can be said to be an attempt to record fact, they are also works which can be artistic in design.

Filmed documentaries in some form have probably existed from the beginning of film, but the term "documentary" was introduced into the vocabulary in 1926 by John Grierson, a British film maker. Prior to this time, Robert Flaherty, an American working in Canada for a mining company, produced a film about the life of the Eskimo which stands today as a documentary classic. This 1922 film, *Nanook of the North*, sympathetically communicates the living conditions of an Eskimo man who is representative of all of his people. The film emerged from events as they occurred. It is this principle upon which documentary film is based.

In 1935 *Time* magazine began a series of documentaries, *The March of Time*. During the later 1930's no theater program was complete without a segment. Prior to television, this was the closest the average man ever got to actually seeing events as they had happened. These news films usually included background information and provided some degree of interpretation.

With the demise of *The March of Time*, documentaries came to be seen less in the commercial theater. However the form is still occasionally utilized with success as in the film *Endless Summer*. Television is the medium which now utilizes the documentary form. All of the networks present documentary "specials" and many of these specials have been transferred to 16 mm. film stock and made available for purchase. The City Schools owns a number of these specials: examples are *Harvest of Shame*, a documentary concerned with the problems of migrant farmers, and *Tour of the White House with Mrs. John F. Kennedy*, which documents the historical restoration of the interior of the White House.

In addition to the sporadic documentary specials, television now offers documentary series in the form of TV magazine, *Sixty Minutes* and *First Tuesday*.

Documentary Forms

Documentaries are made in many forms and categorized in a number of ways. Industry and the Armed Services utilize the form to make training films. There are sociological documentaries which record social concerns, nature documentaries, and poetic, biographical and historical documentaries. A few documentary forms are outlined below in more detail; many other categories exist.

Travelogue

This type of documentary was perhaps more popular in past years. In the 1930's and the 1940's many commercial theaters carried a travelogue on the bill in place of a second feature, or a short travelogue as a kind of bonus for the theater's patrons. Through the travelogue, distant and exotic places lived in the minds of the viewers as they saw the wonders of Rio, the beauty of the Alps, or the splendors of the Taj Mahal. As travel became easier and less expensive and these places more accessible, and as television opened the world to the home viewer, the popularity of the travelogue diminished in the commercial theater, although it is still used by television.

Nature Films

Walt Disney Studios utilizes this form of the documentary, producing such films as *Beaver Valley*, *Living Desert*, and *Nature's Half Acres*. Jacques-Yves Cousteau has produced sensitive and beautiful films which portray the wonders of the ocean depths in almost poetic form.

Cinema Verite

This documentary form was probably one of the very first used to record events as they occurred, in that some of the earliest footage simply recorded people moving in a natural action. The term, *cinema verite*, taken from the French, means literally "cinematic truth." In film circles it refers to that film which shows events as they happen without attempts to stage, recreate, direct or

control those events in any way. The technique existed long before this name was ascribed to it in 1924. While this cinematic form fell into disuse for some time (perhaps due to the necessity for shooting a large quantity of film and the awkwardness of transporting some of the earlier bulky camera equipment), the form has experienced a revival and is currently being utilized frequently.

A Time for Burning, a *cinema verite* film available for rental through Mass Media Ministries (see Appendix for address) for twenty dollars, is an excellent example of this documentary form. It is the story of a pastor of an Omaha, Nebraska, Lutheran Church who forfeited his position because the proposal he suggested for Church involvement in the civil rights struggle was unacceptable to the membership. The cameraman was on hand to record the actual church meetings as each took place, and from this footage the film grew.

The producer of a *cinema verite* film can suspect but never know the direction that his film will take, in that he does not order or shape the events he films. The events happen as they happen; if a significant event is captured by his camera, the event "writes" the script and becomes a part of the film.

An excellent example of the combination of fiction and the *cinema verite* form is found in the film *Medium Cool* which was produced by Haskell Wexler in 1968 against the backdrop of the Democratic Convention in Chicago. The fictional line of the film concerns a young TV cameraman in Chicago and his relationship with the attractive southern woman from Appalachia who lives in the Chicago slums with her young son. The actuality of what happened in Chicago during the filming fits so smoothly with the sections that were staged that one cannot always identify which is which.

Wexler seems to have believed McLuhan's theory that the media not only report events but contribute to them through the instant communication of what is happening. Because of this, he sensed that something of importance would occur in Chicago during the 1968 convention--although he could not know just how tumultous those events would be--and planned to shoot the climactic scenes of the film against the convention background. At the moment of filming these scenes, the real events controlled the story line; as the young woman runs through the streets searching for her runaway son, she encounters a group of protestors--genuine ones--and becomes entangled in the real police reaction taking place. The camera is momentarily almost overwhelmed by the surging, fighting mob and Wexler chose to retain on the sound track his assistant's yell as the police surged forward, "Watch out, Haskell--this is for real!" At this point, fiction meets truth and the effect produced in the mind of the viewer is indeed eerie. The event, as filmed, strongly reinforces the ironic contrasts which existed between the life of the cameraman on the job, which seemed at times almost a fiction to him, as opposed to the events of his life off duty. The real events, also strikingly reinforced the basic story line of the cameraman's involvement in the events of his time and the degree to which he affects these events or is affected by them.

This film, while not yet available for purchase or rental, will some day make a most valuable contribution to a library which seeks to house films of historical import, in that *Medium Cool* is one of the first films of a new genre which effectively combines the fictional process with *cinema verite*.

Suggestions for a Documentary Film Unit

While actual figures are not available, it would not be surprising to learn that the *A-V Materials Catalogue* lists more documentary films than any other type, simply because the documentary form lends itself so well to educational needs regardless of the discipline involved. The documentary lends itself particularly well to social studies needs; probably most of the films listed in the catalogue under the 900's are documentaries. With such a wealth of material available for use, it is sometimes difficult to know where to start.

Space and time limitations do not permit a full treatment of the possibilities available to teachers as they structure documentary film units from the documentaries owned by this district. However, a number of suggestions for the limited use of some of these films might prove helpful. A sequence for study follows:

1. A study of documentaries might well begin with a definition of this film form. The definition chosen will depend on the source consulted. Documentaries have been variously defined as creative treatments of reality; factual films which interpret; dramatic representations of man's life and his relationship to society; or as films which educate, inform and enlighten.

2. It would be appropriate at this point to see that students acquire some understanding of the history and aesthetics of the documentary. This could be achieved through lecture or through assigned readings. The following sources will prove helpful:

   Grierson, John. *Grierson on Documentary*. Berkeley: University of California Press, 1966.

   Feyen, Sharon, Ed. *Screen Experiences: An Approach to Film*. Dayton, Ohio: George A. Pflaum Publishers, 1969.

   Knight, Arthur. *The Liveliest Art*. New York: New American Library, 1957, pp. 207-218.

   Kuhns, William. *Exploring the Film*. 1968, pp. 137-144

   MacCann, Richard. *Film: A Montage of Theories*. New York: Dutton, 1966, pp. 207-15.

   Rotha, Paul. *Documentary Film*. (3rd edition) New York: Hastings House, 1966. This book is considered to be the classic in the study of documentary film. It discusses the history, development, and social aspects of the genre.

3. As students understand the history of the documentary, they will also come to realize that the documentary can take many forms. The forms listed below, with appropriate district-owned films, are only a few of the documentary groupings possible.

4. It is assumed that as the teacher groups the unit's films and shows them, he will expect his students to apply the knowledge of film language and film techniques gained in the film language unit and in their study of the history and aesthetics of the documentary form to an in-depth analysis of these films. Since time and space limitations do not permit an in-depth analysis of one of the films listed below, *Films in Depth*, "The Language of Faces," by Paul Schreivogel will provide an excellent example of such an in-depth study. This film study booklet (there are 12 in the set) gives an excellent overview of the genre and discusses the structure and film technique utilized in the film, *Languages of Faces*. This film is being considered for purchase as this guide goes to press. Check the *A-V Materials Catalog*.

5. Appropriate composition topics, oral language experiences, and film making exercises could grow from a showing of the films listed on pp. 37-39.

6. The culminating activity could involve an assignment to watch one of the television "magazines" which utilizes the documentary form (a "special," *Sixty Minutes*, or *First Tuesday*) and evaluate the kinds of documentary styles used on the program chosen for analysis.

7. As an alternate to the above written assignment, the teacher might elect to remind students to watch the TV magazine format shows as they occur during the unit so that, the next day, the class could discuss the show's intent and identify documentary techniques used in the filming.

8. Students could make a one-minute film showing the school cafeteria in a derogatory way.

9. A second film (1 minute) could be made showing the cafeteria in a complimentary way.

Films to Consider for a Documentary Unit

Poetic Documentaries

*Moods of Surfing** - 15 min., color

This film is an excelient example of the poetic documentary which portrays man's relationship to the ocean in one of its aspects: surfing. The film also demonstrates creative use of cinematography, particularly the use of slow motion and studies in light and shadow. It is a film which attempts to create imagery whereby the viewer "sees" surfing well enough to feel that he has almost experienced it.

*Available only to film study teachers.

The film is what its title suggests: a mood piece. There is the mood of the late afternoon sun, and then later the humorous aspects of the sport as the crowd grows and the water is peopled almost as heavily as the Ginza is on Saturday in Tokyo. There is the fun of surfing and the impossible situations in which people surf anyway. Then you see the big waves at Waimea Bay, Hawaii, and the grace of the surfer David Nuuhiwa. It is all there and documented poetically: the moods of surfing.

My Own Yard To Play In - 7 minutes, black and white

This film documents children playing in a large city through a series of unconnected kaleidoscope shots. The sound track consists of the actual sounds of children talking, singing, and playing. This off-screen sound track technique could be utilized in the production of 8 mm. film.

This short poetic portrayal of children in the city suggests questions about the need for space in the city. It is social, but one also thinks about our cities and the life they offer man.

*Corral** - 12 min., black and white (Most suitable for juniors and seniors)

As man struggled with the ocean in *Moods of Surfing*, so he struggles to tame an animal in *Corral*. The story is simply that of a cowboy who chooses a wild horse and gradually brings the horse to realize that the man is his master. However, the film implies fundamental truth about the nature of freedom, disciplines, sensitivity and respect. See reprint on film language, "The Language of Images," in the Appendix for additional information on this film.

Dream of the Wild Horses - 9 min., color, (This is not a district-owned film but is suggested for the unit which utilizes rental films)

This superb film, also about horses, documents the poetic strength in the movement of horses. The viewer experiences this strength, as well as the beauty and the fear of the horses as they move through woods, sand, water and fire. The slow-motion camera is used most effectively to communicate the rhythmic flow of motion as these wild horses of Camarque respond to their surroundings and to each other.

Documentary with *Cinema Verite* Qualities:

Uptown, A Portrait of the South Bronx - 27 min., black and white

This is a documentary of a disadvantaged New York City community, showing its streets, parks, tenements, churches, markets, dance halls and playgrounds. The film reveals the life of its people, who act as their own spokesmen and reveal their own unhappiness and hope. Certain of the sequences suggest *cinema verite*; the material is unrehearsed and raw. This film is considered to be an excellent work of film art in this genre.

Twisted Cross: Part II - 29 min.,

The film covers the Party Days at Nuremburg, the slaughter of the Jews, the annexation of Austria, Czechoslovakia the fifteen other countries. It shows the actual beginning of World War II, German eventual defeat, and the fate of the Nazi leaders.

THE CHARACTERISTICS OF FILM AND STUDENT FILM MAKING

Making a film is exhilarating, exciting, exhausting and tedious. One experiences intense moments of productive creativity when all goes exactly as one hoped, followed unavoidably by periods when the work involved seems all too exacting and one questions if the film will ever be finished.

As with any creative effort, the whole film is a composition of parts artfully arranged in relation to each other so as to form a unified whole. But while film encompasses the elements of the visual arts--which are essential and make a vital contribution to the film--it is an art more related to literature in that both are time arts. The whole of a painting is comprehended at an instant; the completed canvas is there for one's view. It is only after this total view that one might look to the detail of its component parts. In film, as in literature, the total cannot be comprehended or understood unless each component part is experienced as it occurs in the work. It is the very skillful blending of all the elements involved and the ordering of the sequences which produce a film of merit; the responsibility for this rests primarily with one person.

The controlling eye, the vision that ultimately produces a film, is that of the director. It is he who sees and develops the rhythm and pacing of the film so as to produce the over-all mood, tone or atmosphere which the film possesses. It is he who insures balance between long shots, close-ups, low shots, high shots, panning, zooming, cuts and crosscuts so as to produce a film with visual variety which builds in intensity.

In professional film making companies, the responsibilities are apportioned to many people who operate in a compartmentalized manner. The director directs, the cameraman films, the editor edits, the wardrobe mistress is responsible for costumes, and the makeup man creates illusion. Each has his job to do, albeit under the supervision of the director and the producer. However, in student film making, the project is usually much more of a one-man operation. The film's producer tends to be also the director and the cameraman, as well as the editor and sound man.

There are a number of reasons for this. First, the building of a film company that operates professionally has its basis in the technical competency and accomplished skills of the individuals involved. Students have yet to attain this technical mastery; they work towards some degree of technical competency as they make their films. Their films are laboratories wherein they learn to direct, act, and serve as cameraman and editor. Few, if any, come to the class with anything remotely resembling competency in any of the required areas. Few will leave the class with anything resembling professional attainment; that is not the purpose of the class, nor does such an accomplishment lie within the province of most English teachers. Few English teachers have a minor in film arts. Until film study and film making courses are incorporated

into the English teacher's education, the teacher is usually learning along with his students; he is in no position to train his students to be professional film makers. (It is recognized, of course, that there will be uniquely qualified English teachers who may make it possible for some of their students to acquire remarkably professional technical skills.)

Second a professional company has, in addition to technical skills, a maturity commitment and sense of self-discipline which many students have not yet had the opportunity to develop fully. Professional companies also have the added motivation of working on an assignment for which they are paid for services rendered. Students work for the pleasure of communicating an idea to others through the medium of film; consequently, most students wish to make their own films rather than serve in a technical capacity for the presentation of someone else's vision. By fully participating in the creation of a film, rather than merely serving as a technician or technical aide on someone else's film, a student learns effectively to be a more discriminating viewer, thus fulfilling one of the goals of the course. Undoubtedly, there will be some cooperative interaction involved in the students' film making process, particularly if there are to be people in the films; thus meeting another course goal, that of increasing students' knowledge in the area of human relations.

Should the director of the film choose to have someone else serve as his cameraman, he should be encouraged to develop an excellent sense of rapport with the student who serves him in this capacity. It is not an easy relationship, for the director in effect must dictate the actions of the cameraman. The cameraman may exercise some right of suggestion, but he must defer ultimately to the wishes of the director. Should the director be overly influenced by the ideas of his actors and/or cameraman, the finished film might reflect a lack of thematic focus or an inconsistent directorial style. In the world of the film, the director must make the final decisions if he is to achieve his vision and communicate his idea through his film. He must somehow do this, while retaining at the same time a good sense of rapport with those with whom he works. In achieving, or attempting to achieve this delicate balance, a student-director submits himself to a learning procedure which can operate impressively in the affective domain.

Another area in which the director must proceed with caution lies in the relationship he establishes with his actors. He must somehow get from them the performance he needs for his film, while at the same time insuring that the actors needs are met. He must reprimand without devastating, coax without wheedling, and compliment without smothering. He must dictate through suggestion, being careful that his tone of voice does not constitute a demand to a sensitive actor who would react adversely to such a manner of direction.

THE TEACHER'S ROLE IN STUDENT FILM MAKING

The role of the classroom teacher in student film making is difficult to define. It is a role which does not exist in the professional film making world and is highly unique and demanding. It will depend to a large extent on the individual teacher and on how he feels comfortable in operating. Experience has shown that English teachers working in the area of film making and film study are most effective as a combination resource person and teacher-advisor. Teachers have found that filming which produces the best results occurs when the students understand both the responsibilities and the limitations of their filming jobs when involved in group film work. The teacher can be very effective in encouraging the proper film making inter-personal relationships. He also checks out any school owned equipment for student use, and arranges all film field trips which are school sponsored, being sure that the proper paper work involved is taken care of. Serious legal complications could ensue should parent permission not be secured for filming trips outside the school. Since no student may be required to participate in a field trip, alternatives must be available. Field trip information will be found in more detail at the end of this section.

Young Filmmakers by Rodger Larson (E.P. Dutton & Company, New York) contains much helpful information; this text carefully delineates the responsibilities of teacher and students in the various areas of filmmaking. It is available through the Professional Library or may be purchased from Dutton for approximately $6.00. The possibility of reprinting portions of the book for teacher reference was explored, but the reprint fee exceeded district budgetary limitations.

SUGGESTED SEQUENCE IN TEACHING FILM MAKING

Using the Still Camera To Teach Composition

To make a film of merit, a student must learn to "see" in a different way, to think within the limitations of the square on the screen in which his picture must live, and to discipline his "mind's eye" so that it can focus down to that area and learn to operate within that limitation.

A student stands on the beach, feels the wind blow on his face, watches the waves crest and the sea gulls fly, thinks it is beautiful, aims a camera, and clicks the shutter. The slide returns from the developer. All it reflects is sky in the top half and water in the bottom half--and nothing else; the picture is visually quite boring. Students tend to forget that the eye has peripheral vision while the camera does not, and that sound, smell and warmth of the sun have also contributed to the exhilariating experience which he failed to capture in his picture. To be a good cameraman, students must learn to translate all types of sensory experience into purely visual terms (unless, of course, adequate sound equipment is available which can make its own contribution).

There are arguments both pro and con for beginning a film making unit with still camera work. The majority of students show an appalling lack of visual interest and variety in their still pictures. They must be taught to frame their pictures in interesting ways. The teacher can encourage students to "see" again by teaching the more elementary still photography composition. Then students are often in a better position to move on into motion picture camera work with a greater degree of skill in sensitively working in the area of composition and being able to communicate a story and/or idea visually. However, a danger lies in this approach to teaching motion picture film making, because if the use of still cameras is belabored, this could tend to "freeze" the student's vision and make his motion pictures more a collage of beautifully framed still photogtaphs rather than a dynamic moving image across a screen. If a teacher prefers to begin his filmmaking unit with a series of lessons on composition, using the still camera, he should do so with caution. However, if the teaching of composition through the use of still cameras is approached properly, and if a balanced presentation is made, excellent results can accrue which will be apparent in subsequently produced student motion picture films.

Explaining the Use of the Still Camera

If school cameras are used, a class period should be spent familiarizing students with their proper use. Consult the camera handbook for instructions. It would be best if each student could be allowed to take one picture and advance the frame so as to have actual practice in camera operation.

Some students have never held a camera before, and need minute directions in how to use even Kodak Instamatics. Such elementary instruction is essential; to forego it often results in broken camera equipment. Many students do not even know that they must hold a camera still and steady while releasing the shutter, nor do they know that adequate light, either natural or via the flash cube, is essential to secure an image.

Composition Principles

If one were to work toward a complete understanding of photography, one would need to study:

- Principles of composition and their applications
- Optics and their function
- Camera equipment available and the equipment's capabilities and limitations
- Film stock capabilities
- The work of printing and enlarging and the equipment involved
- Chemical reactions on film and photographic paper
- The procedures of editing, scripting, and pacing

But since the intent of the class does not include the goal of producing professional photographers, only a few of these areas need to be taught in a film making unit in the English classroom. This should be adequately discussed with the students so that they do not expect a level of technical instruction which the course was not designed to provide. It should be explained to the students that the course emphasis will lie in the communication of ideas through the use of film (because of this, the most automatic equipment available would be chosen for school use) and that only essential technical areas will be treated in the class.

One area which must be discussed with the class prior to filming is composition. The following outline may provide suggestions regarding composition which will be helpful as the teacher works with the class:

1. Keep the camera in the proper vertical and horizontal position in relation to the subject when photographing or filming is done.
2. Always screen out extraneous matter such as telephone poles, wires, signs and other distracting elements before taking the picture. This can often be achieved by moving the camera only a few feet. Try not to allow anything in the photograph which does not contribute to what you are trying to say.

3. When photographic detail will make a significant contribution to what one is trying to say, use it. Move in close to capture the detail.

4. Position the camera at a variety of elevations. Most pictures are shot at eye level. Think more imaginatively than this and get above or below your subject.

5. Remember that posing subjects tends to make them look wooden. Work for naturalness, but remember that unposed or candid photographs seldom tell the story you wish to tell (unless you are a professional and have the equipment and talent to produce this type of work). Try to achieve photographs which look natural, but say something in an interesting way.

6. Really SEE what is there before you shoot. Look, look and look again before pressing that shutter.

7. Break all the composition rules, or one of them, or some of them, if you are sure doing so will produce a photograph which will say what you want it to say.

Basic Elements of Composition

The basic elements of composition are (1) space, (2) mass, (3) line, (4) color, (5) texture, (6) value or light, (7) perspective. All of these elements play a role in the composition of each picture that is taken. Even color plays a role in a black and white photograph, for it is the color tone which produces the variations of light and shadow in the black and white photograph.

Lessons In Composition Using Still Camera Work

Lessons in composition utilizing still cameras can be approached in two basic ways. A teacher might use his own slides, which he took previously for some other reason, or he might go out and shoot appropriate slides expressly for the purpose of illustrating the basic principles of good composition. After arranging his slides in a carousel projector, he can present his lesson to the class showing slides which adhere to the basic principles as well as those that depart from them. To do this, he would want to choose slides which show framing (e.g., a tree trunk forms the left side of the frame with the branches overhead softly framing the top of the picture) and ones which show ways to improve perspective (e.g., photographing a person in the foreground looking out over the wide spreading vista of the desert below). There should also be slides which show how careful composition can be used to lead the eye in any direction deemed desirable within the frame of the picture.

A second and preferable approach would be to ask students to bring in slides of their own, with the understanding that the class will discuss

the composition of these slides, what is good about them, and what could have been improved. This involves the class more, but does not guarantee the composition coverage that a teacher might wish. To compensate for any lack of coverage, the teacher might wish to have his own slides on hand for supplemental use.

When this work is completed, students would be asked to bring their own cameras or to use school cameras to produce slides of their own wherein they consciously work toward good composition. Achieving some degree of competency in this area will better prepare them to move into more advanced work. Student needs in the area of composition will vary greatly. Some will have had much experience with still cameras and will bring to class a trained eye for line and details, while others with no prior camera experience could benefit tremendously by such a group of lessons. Some students, because of an inherent aesthetic sense, will possess natural composition talent. By looking at a student's slides, a teacher can tell immediately where the student is in his composition proficiency.

Lessons In Pictorial Essays Using the Still Camera

After students have demonstrated some knowledge of composition, the teacher might wish to assign a pictorial essay by means of which a student attempts to communicate an idea to others. This essay can take many forms ranging from the simple to the complex. Without leaving the school grounds, a student could do a pictorial essay on "School is..." which could be devastatingly amusing or coldly sobering, depending on the tone he wished to establish and develop. He would take each picture with the idea of contributing to the tone which he has chosen to use in the development of his idea. Should several students wish to work on the same topic, the finished projects could present a number of points of view regarding school. From these projects, interesting lessons could grow in which students would discuss how tonal quality is achieved and maintained. Lessons could also grow from a consideration of how tonal quality contributes to the development of an idea, and how the other senses can be translated into visual form.

Students enjoy tremendously the type of active participation in class which takes place when they show and talk about their own pictures. Students who are rather inarticulate have been known to make quite creditable commentaries when presenting their own slides or pictorial essays to the class.

Experience in presenting ideas through the use of visual imagery using the still camera will give students much needed practice in learning how to communicate ideas visually with or without words, and in acquiring the ability to establish a mood or atmosphere and consistently adhere to it or artistically depart from it. In this assignment they should also learn something about varying camera angles to increase their viewers' visual interest and how to involve their viewers more deeply in the subject through the use of close-ups.

Teaching Motion Picture Techniques

Through his basic exploration of the still camera's use, the student has had an opportunity to gain practice in the elements of good composition as well as in the areas of developing an idea through the use of visual images and in establishing and maintaining tonal consistency and visual variety. Consequently, he will be more likely to produce better quality footage in his first motion picture making efforts. There is still much for him to learn before he begins to make a film of his own however.

Because the students have had actual camera experience through their still camera work, they will be ready for more "academic learning" in the area of the film. It is best to strike a balance between academic learning through the use of books, lectures and films and learning experiences which revolve around actual camera use. Students tend to lose interest if the academic training period is too long and too far removed from actual camera use. The most successful classes are those which alternate academic sessions with individually productive camera work.

Teaching Basic Film Language and Film Genres

At this point in this sequence of lessons, students should be asked to build upon the photographic vocabulary developed during their use of the still cameras. They need to understand and be able to use vocabulary which relates directly to motion picture film. If the teacher has prefaced his film making unit with a unit in film study, this vocabulary and conceptual proficiency may already exist. In the event that students have no background in motion picture film language and in the various filmic genres, this would be a good time to refer to the Film Study section of the guide and the alternatives available to students as they plan their own films. See the Film Study section for the genre approach and the films which teach film language. Use district-owned films for this purpose or refer to film distributors' catalog for rental films.

A Suggested Sequence for Teaching Film Language and Genres

1. If possible, show one or both of these films. They explain and demonstrate basic film language:

   The Art of the Motion Picture - a Bailey Film Assoc. (BFA) film, 20 min., color

   Basic Film Terms, A Visual Dictionary - Pyramid Films, 20 min., color (District owned)

   Basic Film Terms is owned by the district; *The Art of the Motion Picture* has been suggested for purchase. A detailed description of the films and suggestions for their use will be found on pages of this ISB. If one or both of these films are not available to you, you might refer to their content outlines and, through the use of

supplemental texts, teach these concepts to the class. (However, the use of the films would be best so that students can see a visual demonstration of the terms identified and defined by the narrators in the films.)

2. Make a judicious selection of films listed under the various genres to acquaint students with the types of films they can make and with the characteristics of these film types. Refer to the Film Study section for specific films and detailed recommendations for their use.

3. Ask the students to apply the film vocabulary acquired during the use of *The Art of the Motion Picture* and/or *Basic Film Terms, A Visual Dictionary* as they discuss the films which you show to illustrate the various genres.

4. Treat each genre film as fully as possible when you show it, discussing not only the genre characteristics; include an analysis of theme, mood characterization (if applicable), rhythm, pacing, sound, movement, camera angle, and any other aspect of the film which is identifiable. You may want to show a film, then reshow it, stopping at specific sections for an in-depth discussion of one aspect. Keep in mind that not all of the techniques utilized in 16 mm. film can be reproduced in 8 mm., and do not belabor those which cannot be translated into student use with 8 mm. equipment. A list of such techniques would include boom shots, tracking shots (except via the hand-held camera), and the use of irises, wipes, dissolves, and a variety of camera lenses. Go far beyond the guide suggestions for a treatment of each film.

   You can make the study of film genre as long as student interest will allow, but if the emphasis is primarily upon student film making in the class, the students usually want to begin their own films as soon as possible. You may want to hold the film study portion of the unit or course to a minimum. You will be the best judge of the time element as well as how film study fits into the total time you have allotted for film making.

5. Try not to test students in traditional ways on film terms and techniques (via the true-false and/or multiple choice test). It is best to use the films that students produce as the evaluative measure for what they have learned; if a student can use these concepts in his script and in his film he knows what they mean.

Planning

Now that the students know something about composition, film language, film techniques, and the types of films, they are ready to begin the planning which will result in film production. The way the teacher will elect to handle the film production will depend in part on what equipment is available and whether this equipment is school owned or privately owned. But regardless of the answer to that question student planning should remain the same.

One of the most important jobs which the teacher has is helping students plan adequately without overburdening them with unnecessary paper work so that interest wanes and enthusiasm dies. Usually students begin film making with great excitement, sometimes at fever pitch. The maintenance of this enthusiasm is very much in the interest of good filming results; it carries students over the tediousness of editing and splicing and into the satisfaction of showing the finished product.

If the aim of the course were to produce professional film makers, perhaps one might then justify a very strict control of the kinds of films they produce. The control of film subject matter will, of course, depend on whether the students are to have only one filming opportunity during a short period of time, or whether the film unit is planned to cover a protracted time period. Should the latter be the case, the teacher might wish to structure filming assignments to teach single concepts such as montage, special effects, or time manipulation (compression or expansion). However, should student film making time be quite limited, experience has shown that the best films result from a great deal of student freedom in the choice of subject matter. Students are happiest, tend to expend more time and effort (and consequently learn more) when they work on films which they originate. As a general rule, students of all ability levels work best in a creative atmosphere which provides much freedom of thought and choice. The student who cannot read beyond the fifth grade level may be a poet at heart who expresses himself articulately and sensitively through the use of the visual image on the screen; film making teachers have actually reported such cases.

Student interest and enthusiasm remains particularly high if filming experiences seem imminent. The teacher might wish to ask students to bring in ideas for films and discuss them with the class. If the class as a whole is to make a film, it can choose the idea which most appeals to the majority of students, selecting director, cameraman, sound man, prop acquisition person, actors, etc. If several films can be made by the class, film groups could form around those ideas that generate the most interest. These groups tend to form themselves naturally. It is best if this is allowed to occur rather than the groups be teacher designated. There may be, of course, the isolate who indicates he wants to do group work, but who does not flow naturally towards a group. The teacher will be instrumental in finding a place for him so that he feels comfortable.

If possible, give students the option of working alone or in a group. Let them separate themselves in accordance with the work style most suited to the individual. Some students prefer to write script, choose locations, act as cameraman, editor, and soundman for their films, while others prefer to have only one job in a team film making situation.

How the teacher handles the student film making experience will depend in part on the film stock available through the school. If film is quite limited (and it probably will be if available at all), its use can be stretched by the teacher in the following way: if finished films made on school stock must be left with the school at the end of the course, while student purchased and processed film remains the property of the student, students are encouraged to invest some of their own money in film for their learning experience. This frees the school stock for use by students who want the film experience but cannot afford to purchase film, while at the same time building a school film library which the teacher can use for teaching purposes. A teacher cannot assign film making which must be done at student expense, but if students choose to furnish their own film and processing, the teacher can of course permit this. Available school film can be divided among those students who elect to use it.

Once the class has decided on a class film, or film groups have formed themselves around nucleus film ideas, more advanced planning should be done. Students must be encouraged to think about continuity and artistic unity. What is the central idea, impression, or emotion which is to flow from the film? What purpose is the film to serve: to entertain? instruct? stimulate thought? *The Camera Lens: A Window into the World*, pp. 131-36, includes planning sheets which may prove helpful in encouraging students to focus sharply on their film's intent, while at the same time providing the preplanning necessary for efficient on-location shooting. The first two pages should be completed; the in-depth script outline beginning on page 3 is available only if needed. Some students work best if permitted to proceed intuitively--or as intuitively as time limitations which govern camera use allow. Other students want to plan very carefully in great detail prior to shooting and appreciate guidance in doing this. Excellent films result from both approaches.

The great Italian director, Federico Fellini, said, "If I first carefully wrote out a completed scenario, I'd feel that the thing had already been accomplished in the writing--I'd have no interest in trying to film it." (One cannot help but wonder if Fellini would have become a director at all had he had a film teacher who required that he get every detail down on paper prior to shooting!) Conversely, the equally talented Swedish director, Ingmar Bergman, stated that he preferred to get everything down in written form prior to shooting; that he then would deviate from the script if he thought it desirable; but that he felt it necessary as work began to have all plans concretely made and committed to paper.

Student made films generate much interest. Other English classes can be invited to view student efforts. PTA open house also offers an opportunity to show student made films; parents and students very much enjoy seeing student films. Plans are currently being made for a districtwide student film festival. Check with the English district resource teacher for up-to-date information on this. Then, of course, there are student film competitions which can be entered. See the Appendix in *The Camera Lens: A Window into the World* for a list of these contests.

EQUIPMENT NEEDED FOR THE COURSE

The following list of equipment has been purchased by the district and is housed at the Instructional Media Center (IMC) for teachers to check out for a period of weeks for film making in the classroom. The equipment has been made up into two kits--one containing camera equipment and the other for production after processing.

Bell and Howell SE 4712 Projector, Super-8

C1 H Bauer Camera

C1 H Case

C3 Bauer Camera

C3 Bauer Camera Case

E S 808 Editor

#605 Splicing Kit

Tripod Crest SL 773

SV #Q Light

SV S27 Light Stand

Tape Recorder, Craig Model S2603,
with Case and Mike Accessories

EVALUATION

Traditional testing is not recommended in this elective, due to the nature of the material. A number of other evaluative tools are available: individual and group presentations; written assignments; journals; semester projects; student-made films; and informal reports, written or oral, of reading and viewing completed during the semester.